

*Leading Publication
In the World of
Offset-Letterpress Printing*

The

Inland

Printer

OCTOBER 1955

PIA Convention October 17-20

Work Simplification Produces at Cavanagh

Modern Type Display—Subordination

When an Engineer Becomes A Printer

Do You Sell Printing or Ideas?

How to Make Silk Screen Plates

Do you know the type?



Q

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or Crockett's last stand
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the thins balance nicely
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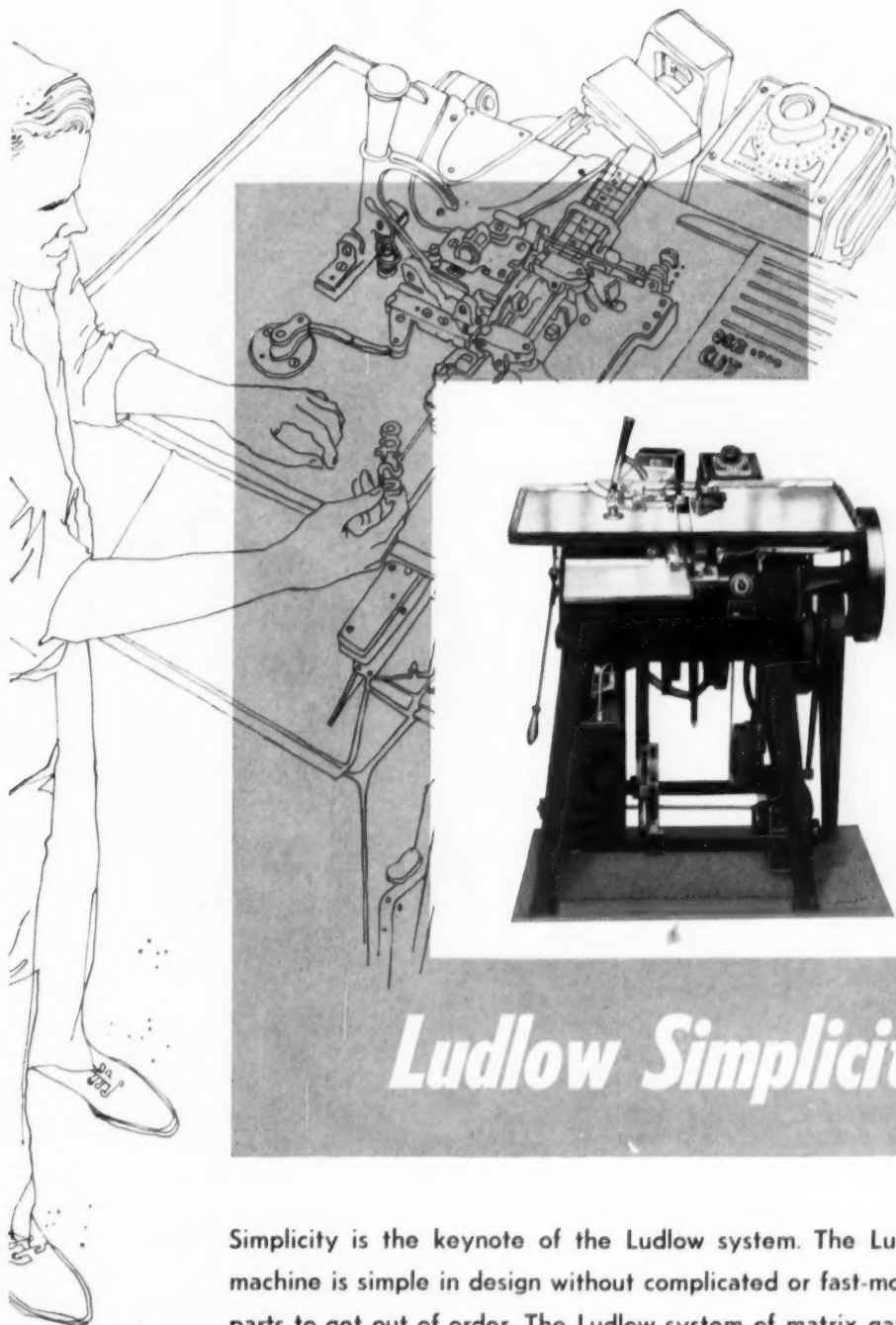
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OCTOBER 1955

Vol. 136

No. 1

The Inland Printer



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

LETTERS TO THE EDITOR

Origin of "Lobster Shift"

Editor, *The Inland Printer*:

Where did the term "lobster shift" originate? It's common in the printing industry and is in use in our plant. I suspect it didn't start with the printing business, but has since been adopted by it.

—Peter J. Bernard, New York City

(Editor's Note: The lobster shift, which operates at varying hours from midnight to 8 a.m., usually six to seven and a half hours long, probably got its start in the New England lobster fishing industry. Lobster fishermen usually took to their boats during the early dawn hours to unload the lobster traps, which filled up during the night, before the lobsters started tearing each other apart, cannibal-like, in a mad search for food. The shift is sometimes referred to as the "graveyard shift." Anybody got a better explanation than this one?)

Shades of Ben Franklin!!

Editor, *The Inland Printer*:

I just finished looking through the September issue of *The Inland Printer*. The note about the 1956 International Printing Week Poster led me to look at the August issue (which I had missed seeing somehow) where the winning design was reproduced.

Mr. Rile did a nice design but I am somewhat astonished at the picturization of the old hand press shown on the lower left-hand corner! If he was intending to represent the kind of wooden hand press used by Franklin, then he made a peculiar error, especially for a printer. Granted that a designer may

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Manuscripts

The *Inland Printer* will accept manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to *The Inland Printer*, 309 West Jackson Boulevard, Chicago 6, Illinois.

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LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

take liberties with such things for the good of a picture, I wonder how printers might feel, having a press shown with the handle in the position behind where it normally is. All accurate drawings and photographs that I have seen of such a press show the pulling lever in the front of the press. You might consult Ralph Green's excellent drawings, as in *New England Keepsake* (1938), among others, for an authentic plan of such a press. I don't see any sign of the Rounce mechanism in the drawing, but that is less of a boner, I suppose!

I wonder if other sharp-eyed printers have called this to your attention.

—H. Richard Archer, 5724 Kenwood Avenue, Chicago 37, Ill.

(Editor's Note: Ye Ed. was a member of the panel of judges which examined the entries in the International Printing Week Poster Contest, and at that time called the attention of the other judges and the International Printing Week chairman to the fact that the drawing was not authentic and should be checked for accuracy before the poster was printed and distributed for 1956 Printing Week. Not having seen one of the finished posters, Ye Ed. doesn't know whether his warning was heeded. The poster reproduced in the August issue of The Inland Printer was the original design submitted by Mr. Rile.)

Praises "Modern Type Display"

Editor, The Inland Printer:

I should like to express my appreciation to your excellent magazine for printing J. L. Frazier's "Modern Type Display."

During the 45 years or so that I have read *The Inland Printer*, Mr. Frazier has had a worthy part in promoting our industry. I recall reading his "Modern Type Display" when it was previously printed in *The Inland Printer*.

It would be a service to the printing business if "Modern Type Display" were issued in book form. I hope you will do this.

There are many excellent features in your magazine. Through the years, I think my favorite department is the proofreading comment. I have often smiled to myself over a note appended to a reply written by one of the Tealls. Someone had disputed his decision on some point and had asked him to cite an authority, to which he blandly replied that he considered himself an authority.

How is that for standing up for yourself! And he was an authority.

—Wilber L. Kendall, Martinsville Daily Reporter, Martinsville, Ind.

Colorful Praise for Us

Editor, The Inland Printer:

The Inland Printer holds a mighty soft place in my affections. Many years ago, when I ambitiously started out to make a place for myself in the field of color, the first story ever published was in your magazine. It was called "The Knowledge of Color" and came out in July 1924. A lot has happened since then, but I assure you this early experience has never been forgotten.

—Faber Birren, Faber Birren & Company, New York City.

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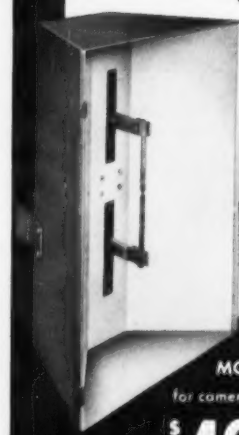
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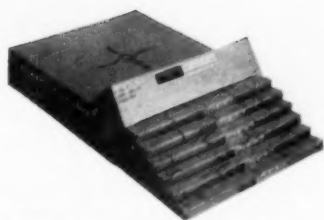
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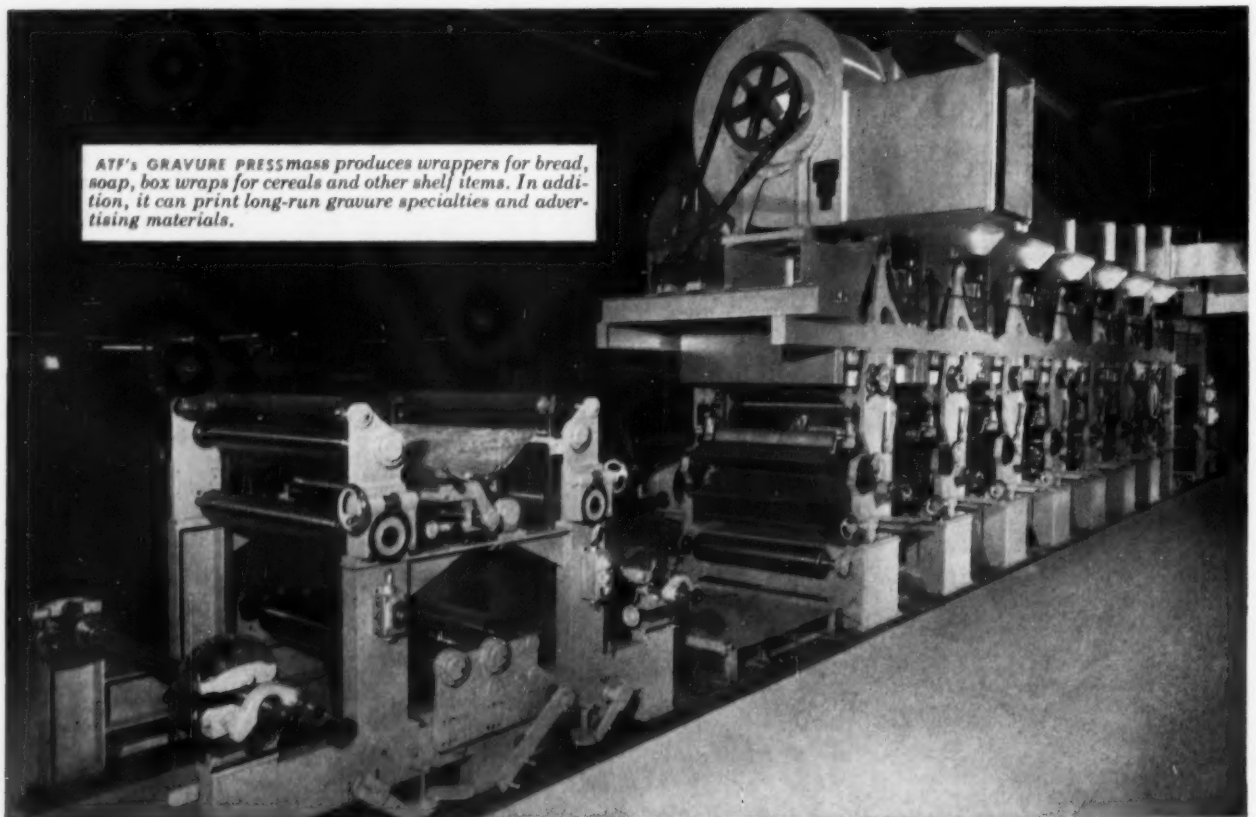


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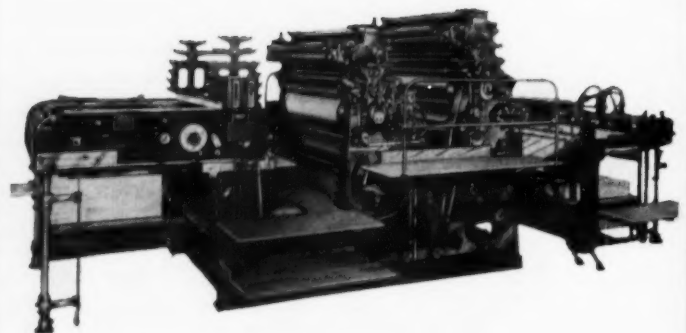
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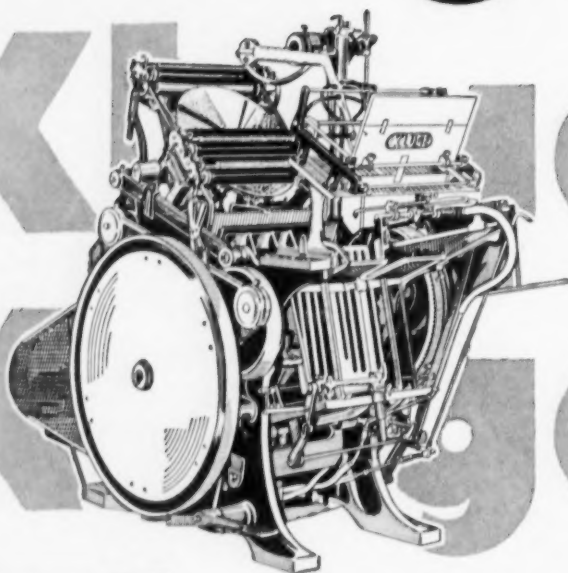
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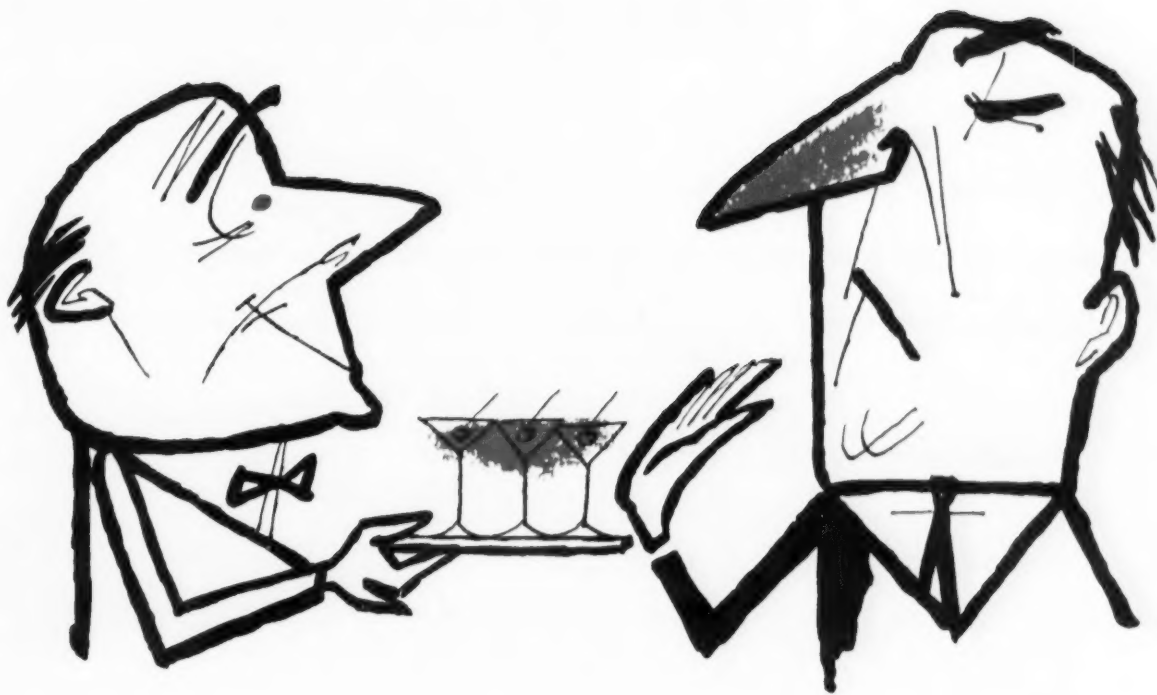
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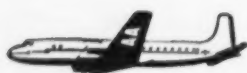
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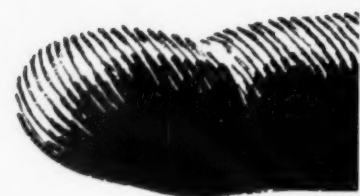
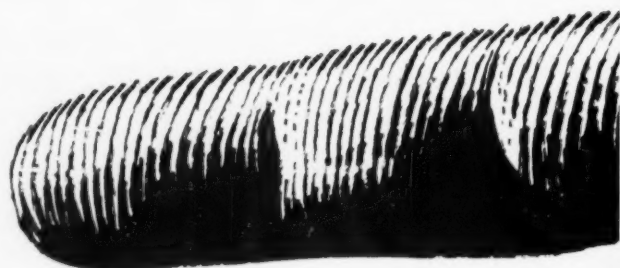
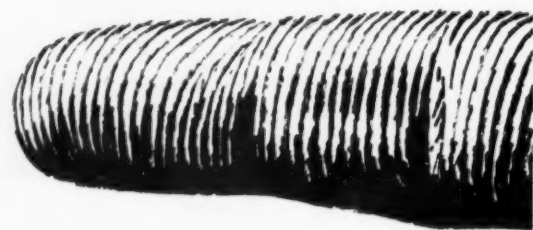
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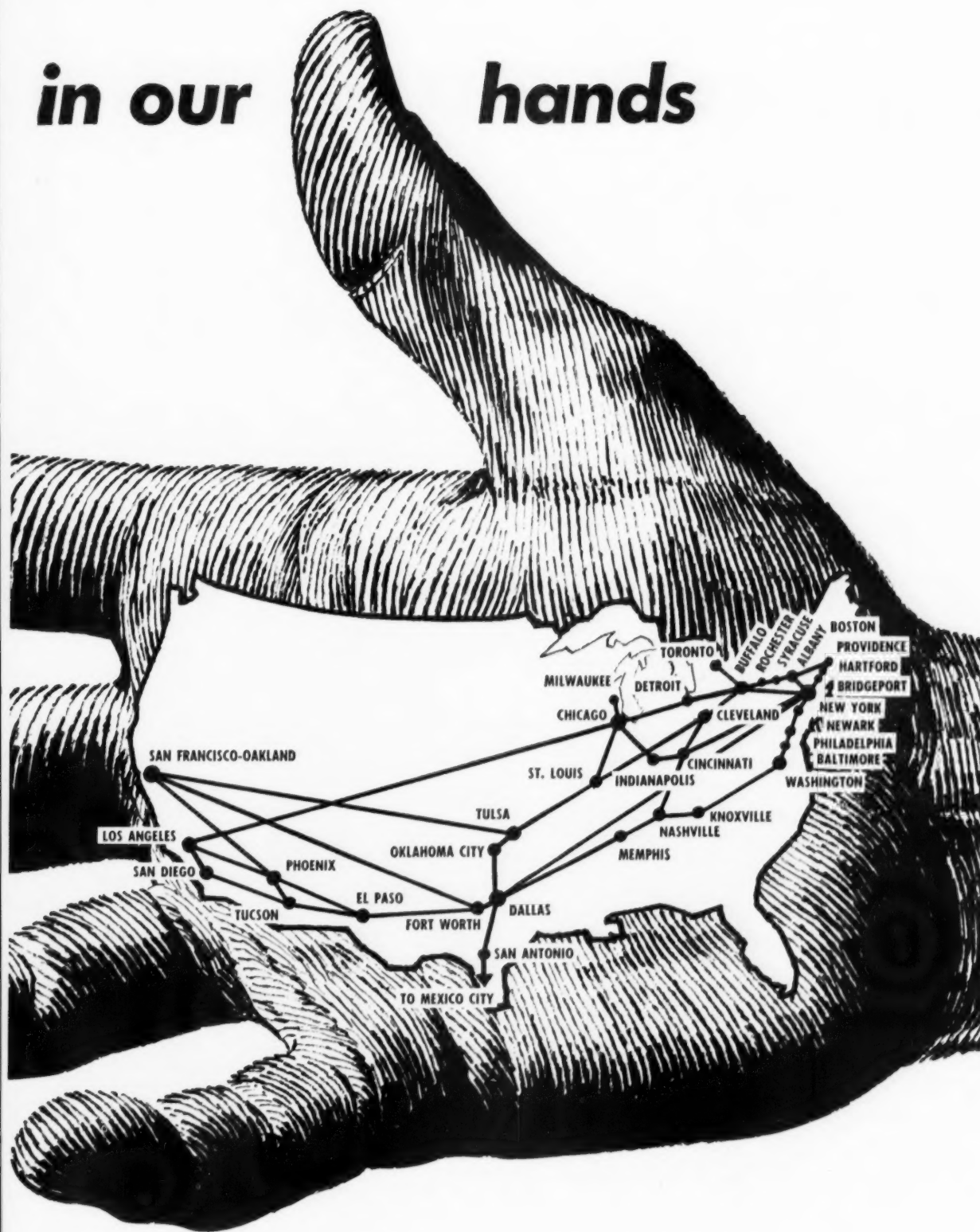
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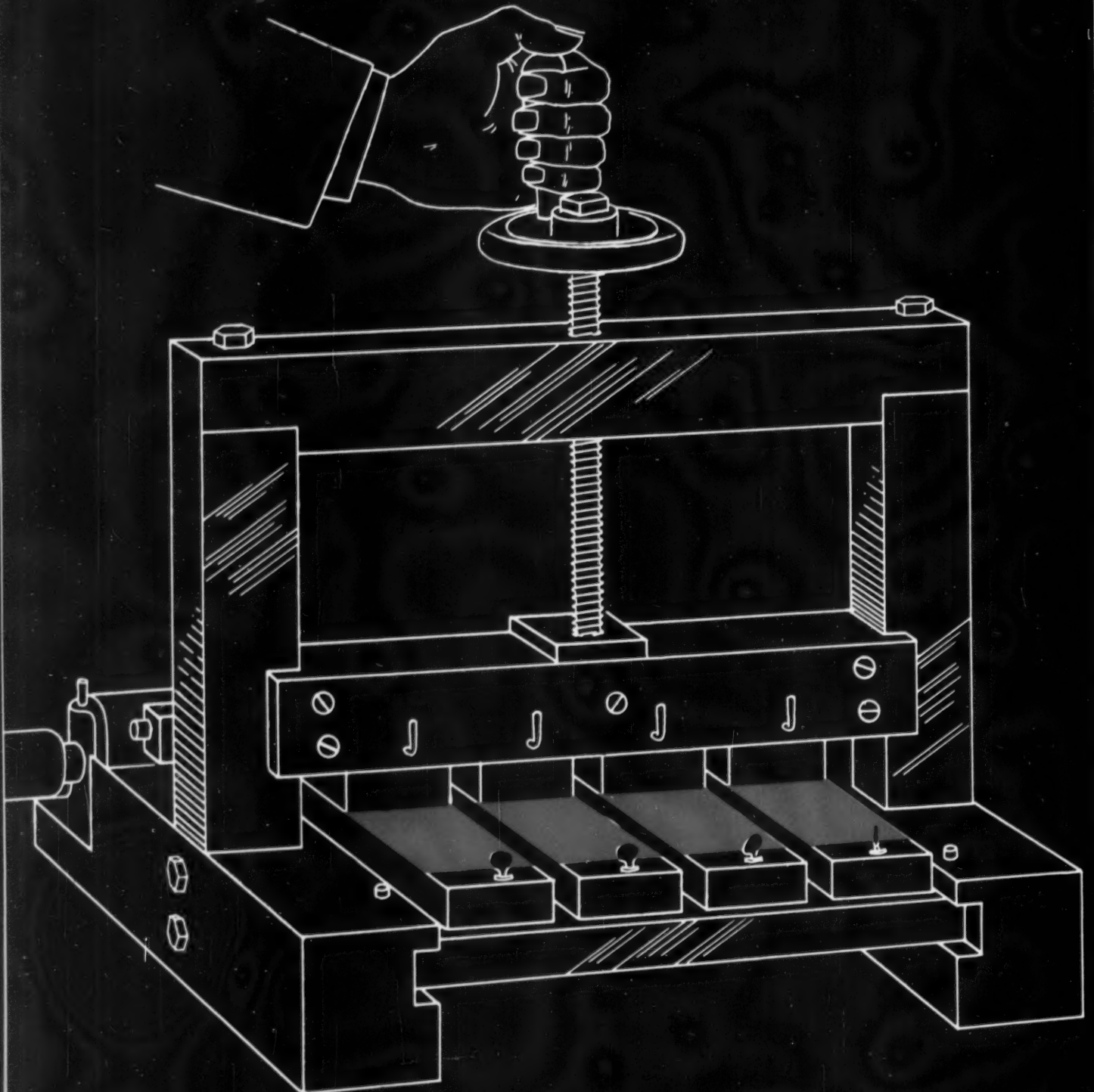
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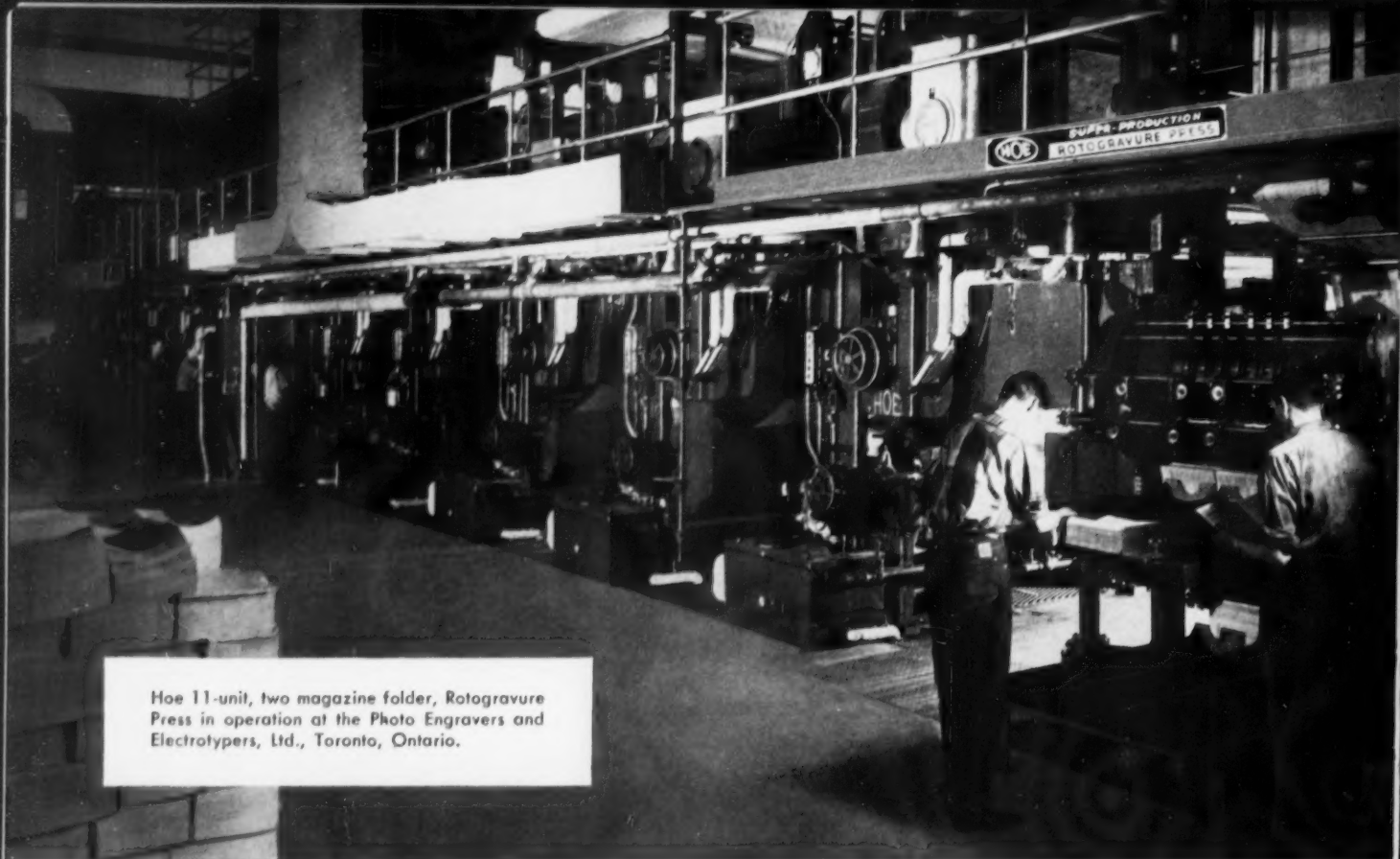
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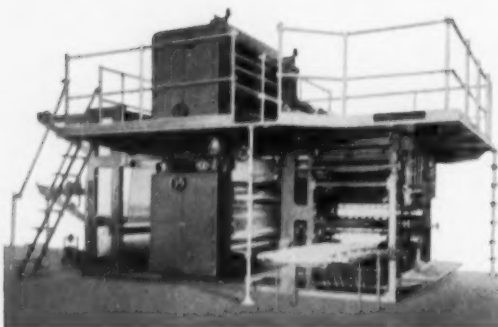
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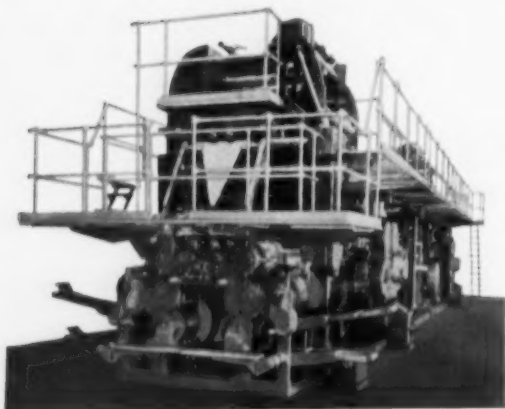
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October, 1955

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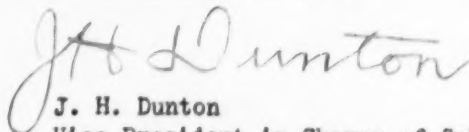
We believe that today's best bond--the finest of all No. 1 sulphites--the bond the rest of the industry must match--is Hamilton Bond. We know beyond doubt that it's the finest bond we've produced in 25 years of bond-making. We have evidence that printers in increasing number are standardizing on it.

Hamilton Bond is genuinely watermarked, surface sized, pre-humidified. It lies flat and feeds perfectly. It prints well. It has great strength and folding endurance. It erases like a dream.

You can test some of these things on this sheet. You can test them all with a sample run on Hamilton Bond. We believe you'll find it richly worth your while to do so. See your Hamilton Bond merchant or write us directly, won't you?

Sincerely,

W. C. HAMILTON & SONS



J. H. Dunton

Vice President in Charge of Sales

ONLY :

**GET
IT..**

OXY-DRY SPRAYER CORPORATION
320 S. Marshfield Ave.
Chicago 12, Illinois

We are interested in OXY-DRY Sprayers;
send more information ☐
or your representative. ☐

Firm Name _____

Address _____

City _____ Zone _____ State _____

Individual _____

OXY-DRY

PRECISION ENGINEERING

GIVES YOU ALL THESE COMPETITIVE ADVANTAGES

GREATER PRESS SPEEDS

more impressions per hour

REDUCES REJECT SHEET WASTE

more deliverable sheets

PERMITS FULL PRESS LOADS

faster job handling time

USES LESS OFFSET POWDER

costs less to operate

FASTER SETTING & DRYING OF INK

less waiting time for next operation

ELIMINATES STATIC ELECTRICITY

"plumb-bob" jogging on press delivery

MUCH LESS SERVICE & MAINTENANCE

fill it...set it...forget it operation

ANY one of the above advantages would make OXY-DRY superior to any and all other offset prevention methods. Combined, they give the printing plant that has OXY-DRY equipment a tremendous competitive advantage that simply means more business, more profits and more satisfied customers.

If you want to increase the number of impressions per hour for every press in your plant, then you need OXY-DRY sprayers... write, wire or phone us today for more details.

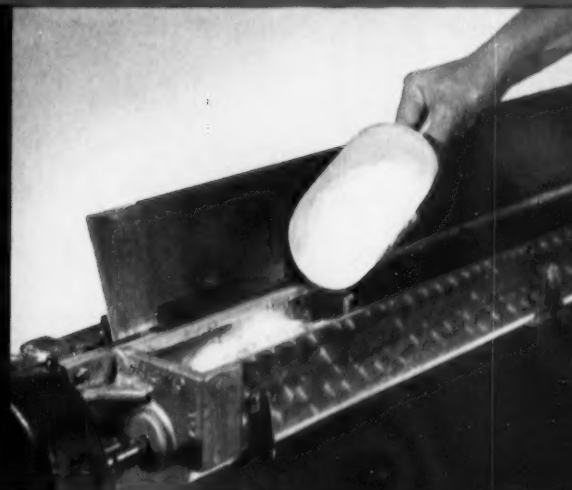
OXY-DRY

**THE ONLY RIGHT INK
OFFSET PREVENTION PROCESS**

**OXY-DRY SPRAYER
CORPORATION**

NEW YORK CHICAGO SAN FRANCISCO
320 South Marshfield Avenue, Dept. 1 P,
Chicago 12, Illinois

**FILL
IT..**



**SET
IT..**



**FORGET
IT!**





“That man's gone absolutely wild!”

■ Trying to trim printing estimates is enough to drive a man out of his mind. But these two facts can help calm you down . . .

The paper you specify represents one-third the average printing job cost . . . and *Consolidated Enamel Printing Papers* cost less!

For instance, Consolidated's *Modern Gloss* costs \$25 to \$40 less per ton than other enamel papers of equal quality. Yet no enamel paper can match *Modern Gloss* for successful use. Over 400,000 tons have given outstanding press performance since Consolidated perfected and pioneered the modern papermaking method.

Modern Gloss can lower your printing estimates!

Let your Consolidated merchant show you actual printing comparison tests that *prove* Consolidated Enamels give equal or better quality for less—regardless of coating method. Only he can supply these convincing tests and offer these unusual savings. Free trial sheets are yours for the asking.

Consolidated

enamel
printing
papers

production gloss • modern gloss • flash gloss
productolith • consolith gloss • consolith opaque

CONSOLIDATED WATER POWER & PAPER CO. Sales Offices: • 135 S. La Salle St., Chicago 3, Ill.

World's Most Versatile Press!

**KEEPS PRODUCING PROFITABLE JOBS
REGARDLESS OF BUSINESS CONDITIONS**

More and more printing shops are switching to New Era Presses every year. And no wonder. These flat-bed letterpress units handle a tremendous number of different jobs that keep printing shops busy regardless of business conditions.

PRINTS ANY NUMBER OF COLORS IN ONE RUN

Write for the New Era Bulletin and see how one New Era Roll-Fed, Flat-Bed Press and Auxiliary Units print any number of colors on one or both sides with flat electros, type, rubber or plastic plates—in a single run. There is no limit to size as with a rotary press. The press can handle paper, board, silk, cotton and other materials. The New Era Press delivers 7,500 impressions per hour in any number of colors on both sides.

COMPLETES THESE JOBS IN ONE RUN ON ONE PRESS—NO CYLINDERS TO CHANGE!

TICKETS—Checks, Coupons, Time Cards, Etc.
LABELS—Gummed, Ungummed, Heat-Seal, Silk, Cloth
TAGS—Shipping, Manifold, Merchandise Tags
FORMS—Continuous, Register, One-Time-Carbon
SPECIALTIES—Match Books, Display Cards, Drinking Cups and Lids, Bag Headers, Beer Mats, Etc.

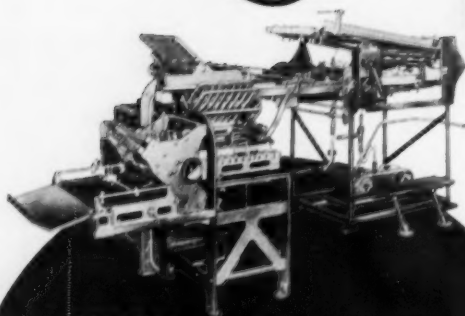
COMPLETES FINISHING OPERATIONS DURING PRINTING RUN

At the same time that it prints, the New Era Press punches, die-cuts, slits (eliminating jogging or taking finished product to cutter), patches reinforcements, eyelets, perforates and numbers —with the finished product completed in one operation and delivered either cut-off, rewound, or zig-zag folded.

**Write for Free New Era Bulletin Today
For Complete Details!**

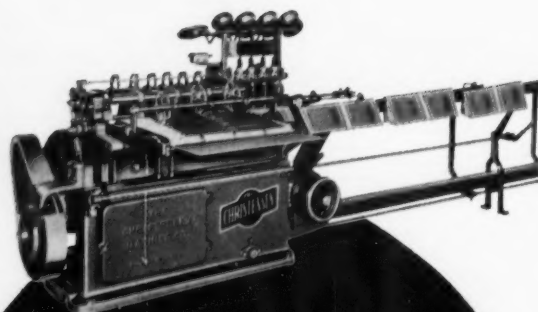
**NEW
ERA**

Manufacturing Company
376 Eleventh Avenue, Paterson, New Jersey

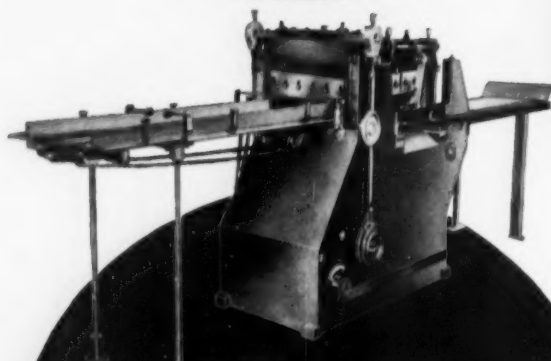


FOLDING is the first step in achieving profits from pamphlets . . . and Cleveland Folders, available in a wide range of sizes, are the standard of the industry. Precision-built, of top quality materials and workmanship, every Cleveland is designed for many years of high-quality, high-speed production.

**Folding, Stitching,
Trimming . . .
for a Profit!**



GATHERING & STITCHING of folded signatures is the next step to bindery profits. The Christensen Gang Stitcher, in the model best suited to your needs, will gather and saddle stitch as fast as operators can feed it . . . up to 7500 books or gangs per hour with McCain Automatic Feeders . . . with unvarying accuracy and reliability.



TRIMMING with the McCain Automatic 3-knife Trimmer not only increases profits but saves floor space and handling expense. Untrimmed books from the Christensen Gang Stitcher are automatically conveyed to the McCain Trimmer where 3 sides are trimmed, and finished books delivered ready for wrapping or packing. Books can be trimmed at speeds up to 7500 per hour. Attachments are available for cutting apart books stitched two-up or with bleed trim.

**ILLUSTRATED CIRCULARS ARE AVAILABLE
FOR ANY OF THE ABOVE MACHINES** ➔

DEXTER FOLDER COMPANY

General Sales Office

330 West 42nd Street New York 36, N. Y.



NEKOOSA BOND

..... the perfect paper
for so many
printing jobs!

NEKOOSA BOND is used for:

Letterheads • Envelopes
Invoices • Statements
Sales Manuals
Purchase Orders • Memos
Inter-Office Correspondence
Package Enclosures
Envelope Stuffers • Coupons
Contest Blanks • Booklets
Publicity Releases • Menus
Instruction Sheets
Catalog Inserts • Price Lists
Educational Material
and many other uses



Of course you know that Nekoosa Bond is a smooth-running, perfect-printing paper for letterheads, envelopes and other office forms. But occasionally we like to remind you that

Nekoosa Bond is a *versatile* paper—with scores of other uses.

In your choice of a dozen colors, a variety of weights and finishes,

Nekoosa Bond has the appearance and printability you are looking for . . . for jobs that are probably in your shop right now!

Nekoosa

BOND • LEDGER • Mimeo • DUPLICATOR • MANIFOLD
OFFSET • OPAQUE • MASTER-LUCENT • SUPER-LUCENT
COMPANION ARDOR PAPERS

NEKOOSA-EDWARDS PAPER COMPANY, PORT EDWARDS, WISCONSIN



Wide use of SCAN-A-GRAVER demonstrates
advantages of making your own halftones

NEW DEVELOPMENTS PROMISE WIDER APPLICATION OF ELECTRONIC ENGRAVING

The Fairchild SCAN-A-GRAVER produces high-fidelity halftone engravings so conveniently and inexpensively that many newspapers who lease this service have been able to double or even triple their photographic coverage of news and features. Many users have also found it profitable to provide photographic and engraving services for advertisers. Moreover, because the tonal quality of halftones produced with the SCAN-A-GRAVER can be closely controlled, it is possible to make good engravings from a wide range of photographic copy.

It's easy, then, to see why a majority of U. S. and Canadian daily and weekly newspapers use SCAN-A-GRAVERS.

And now these same economies and advan-

tages are just around the corner for other users of halftone engravings.

Fine-screen engravings—

Enlarging and reducing on the way

A completely new development in electronic engraving machines is now undergoing pre-production tests in the Fairchild laboratories. The Fairchild SCAN-A-SIZER® will produce high-fidelity fine-screen engravings in sizes up to 13" x 16½". It will also enlarge or reduce to any ratio up to 4½ times from mounted or unmounted original copy. The machines will provide for the selection of screen sizes.

• For more information on the Fairchild SCAN-A-GRAVER® and SCAN-A-SIZER® electronic engraving machines that make low-cost halftones right in your own plant, write Fairchild Graphic Equipment, Inc., 88-06 Van Wyck Expressway, Jamaica, N. Y., Department 100-98U2.

FAIRCHILD
SCAN-A-GRAVER
Electronic Engraving Machines

This big four-color advertisement in the October 1, SATURDAY EVENING POST, tells your customers why Hammermill Bond is now cleaner than ever before



**...and another example of how
we're making it easier for you to sell
printing on Hammermill Bond**

WE RAN this big ad in The Saturday Evening Post, and others like it in Time and Business Week to tell printing buyers about a new Hammermill improvement that makes today's Hammermill Bond cleaner even than before.

Forty-three years of uninterrupted national advertising have given Hammermill Bond the greatest acceptance, the widest use of any water-marked bond paper. When you recommend Hammermill Bond, your selling job is much easier. And you can count

on Hammermill Bond's delivering the satisfaction needed to keep them coming back for more.

Are you letting this shield help you? Hammermill national advertising tells businessmen how cleaner Hammermill Bond helps you provide

them with better looking letterheads and business forms than ever before. To make this advertising work harder for you, simply display the Hammermill Guild of Printers shield. Hammermill Paper Co., Erie, Pa.



...yet HAMMERMILL BOND costs no more

HAMMERMILL PAPER COMPANY, EAST LAKE RD., ERIE 6, PA.

Prominent Users of Strathmore Letterhead Papers: No. 118 of a Series

Under sterile laboratory conditions, and using the most advanced materials and methods known, Smith, Kline & French Laboratories produces essential prescription pharmaceuticals for the medical profession.



Quality is a safeguard

High standards are good ethics and common sense in any phase of the field of medicine. Smith, Kline & French, a case in point, vigilantly demands quality even in the minutia of its operation. That is why SKF corresponds on Strathmore paper. The right look and crisp touch of a Strathmore letterhead bespeaks integrity for any firm, large or small. Your firm for instance. Simply ask your supplier to show you proofs of your own letterhead on Strathmore...you'll see the difference quality makes.

Smith, Kline & French Laboratories, which began as an apothecary shop in 1841, is today an important manufacturing and research pharmaceutical company, engaged in the development of prescription drugs. It has introduced such specialties as 'Benzedrine,' 'Dexedrine,' 'Thorazine,' and many others, all evaluated and produced in its own laboratories. Through such significant achievements, SKF contributes greatly to the new era in drug therapy.

STRATHMORE

Makers of Fine Papers

STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASSACHUSETTS

Strathmore Advertisements

in national magazines tell your customers about the letterheads of famous American companies on

Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

This series appears in:

TIME

NEWSWEEK

BUSINESS WEEK

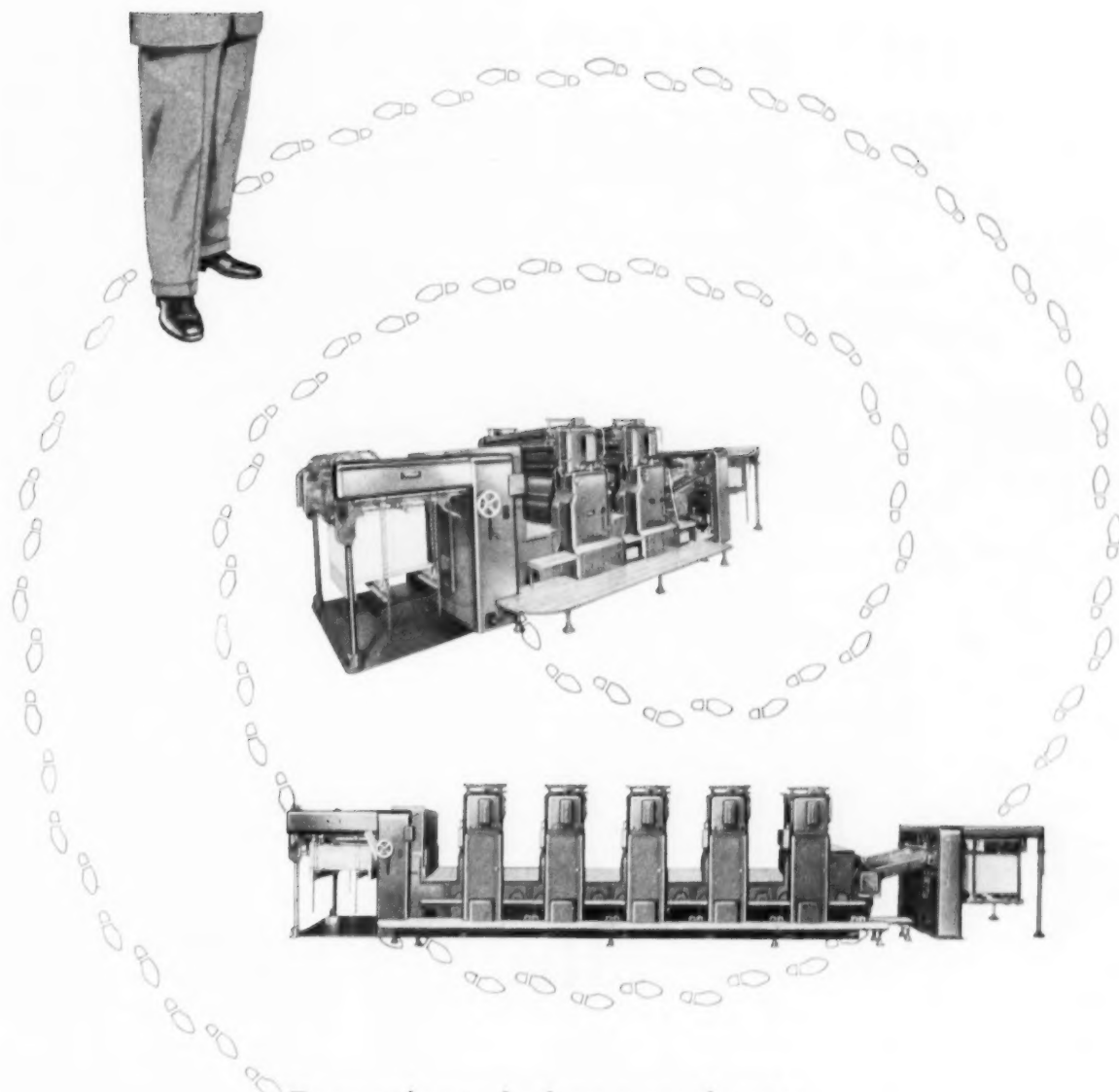
PRINTERS' INK

**SALES
MANAGEMENT**

PURCHASING

**ADVERTISING
REQUIREMENTS**





Investigate before you invest

Miehle Unit Construction on the

*** 61 and 76 Offsets * 61 and 76 Rotaries**

Plan for tomorrow—today. Since Miehle 61-76 Offsets and Rotaries are built on the Unit Construction principle—you can install a one, two, three, four or five color press today, but if the pattern of your work is altered it is practical and economical to convert your press to a different combination tomorrow. It's a simple matter to add or remove printing units to meet changing plant conditions. We will be glad to tell you the complete story.

*The Miehle...
leader among the world's
manufacturers of fine
printing equipment.*

The Miehle

PRINTING PRESS AND MANUFACTURING COMPANY

Chicago 8, Illinois





one
good
paper...
leads
to another...



when it's an Atlantic Paper

The *profit* you take out of your business depends upon the paper you *put into* your business. That's why more and more printers are coming to depend on *Atlantic Papers* for their biggest "profit" jobs—they've found that Atlantic is unsurpassed in *runability*.

Atlantic's greater, measurable bulk means *smoother running...less make-ready time*. What's more, Atlantic is moisture-controlled to assure dimensional stability for *accurate register* on every run. Above all, every Atlantic sheet has the *uniformity* required for color, cleanliness and affinity for ink. No wonder Atlantic is called "The Printers' Paper"!

There is an Atlantic Paper exactly suited to *your* printing requirements...one that may lead you to bigger profits. Why not contact your Atlantic merchant today and find out for yourself!



Atlantic Papers

Products of Eastern Corporation • Mills in Bangor and Lincoln, Maine

ATLANTIC BOND
ATLANTIC OFFSET
ATLANTIC COVER
ATLANTIC LEDGER
MANIFEST BOND



INTRODUCING THE...

Samson Offset Blanket

AT LAST... AN OFFSET BLANKET SO GOOD THAT IT IS
Unconditionally Guaranteed

BY SAM'L BINGHAM'S SON MFG. CO.

Here are the reasons why the Samson Offset Blanket reduces make-ready time, gives you a permanent precision fit and keeps the quality of reproduction up.

- Uniform thickness
- High strength and low stretch
- Superior lifting qualities
- Smash resistant qualities
- Balance of face to carcass
- Surface smoothness
- Exact degree of hardness
- Split-proof
- Long-fiber cotton plies
- Properly compounded synthetic rubber



For additional information or for a trial run, contact your salesman from Sam'l Bingham's Son Mfg. Co.

CHICAGO—Home Office

ATLANTA	HOUSTON	NASHVILLE
CINCINNATI	INDIANAPOLIS	OKLAHOMA CITY
CLEVELAND	KALAMAZOO	PITTSBURGH
DALLAS	KANSAS CITY	ST. LOUIS
DES MOINES	MILWAUKEE	SPRINGFIELD, O.
DETROIT	MINNEAPOLIS	TAMPA, FLA.

SAM'L BINGHAM'S SON MFG. CO.

SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

PRINTERS' ROLLERS

*Because they sell
products*

and ideas best

HAMILTON **TEXT & COVER PAPERS**

are the best-selling

text & cover papers

in all America

Full-color photographs and paintings reproduce magnificently by offset on Hamilton Text & Cover Papers. The texture becomes part of your illustrations and gives them extra realism, depth and appeal.

Black-and-white halftones gain a 3-dimensional effect that brings them to sparkling life. They never seem hard or garish.

Good typography becomes even better on Hamilton Text & Cover Papers. Their opacity and exceptional ink receptivity give type a look of luxury.

Many different whites and a huge array of colors combine with a broad range of finishes and weights to produce an infinite variety for your choice. You can make a selection that's just right for almost any printed piece.

Make your printing stand out from the crowd by using Hamilton Text & Cover Papers—the papers that sell products and ideas best. Ask your distributor for swatchbooks, or write direct.



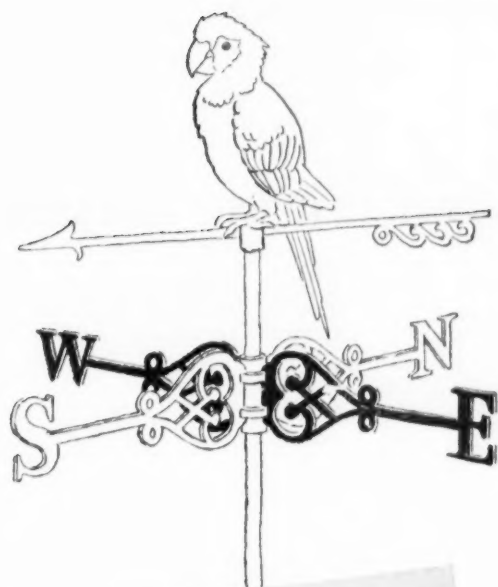
Plan the design with paper in mind

HAMILTON PAPERS

W. C. HAMILTON & SONS, Miquon, Pa.

Offices in New York, Chicago, Los Angeles

HAMILTON TEXT & COVER PAPERS include Starwhite • Carousel • Andorra • Victorian • Louvain • Sheffield • Gainsborough • Weycroft • Kidmore • Vellum



performance counts

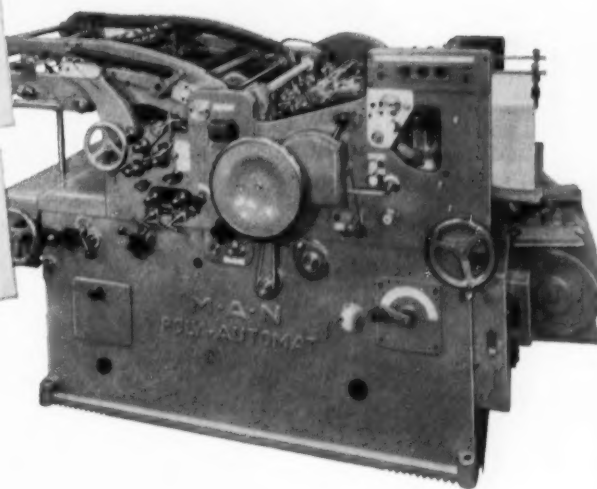
Proven performance, attested to by users throughout the country, has established the M.A.N. Poly-Automat 14½ x 20½ Letter-press as the best small cylinder on the market today. Write for complete details, and see for yourself how this press can save you time and money.

"We have found this press to have very good ink coverage and high impression strength."
— Wood Press Inc., Paterson, N. J.

"We are getting perfect register, even where the stock is curly, at speeds over 4000."
— Workshop Cards Corporation, Concord, N. H.

"We are very well pleased with our new Poly and it is a major factor in keeping up our reputation as 'Printers of Distinction'."
— Southwestern Press, Fort Smith, Arkansas

"The Poly is the smoothest, most productive cylinder press I have ever owned."
— Keifer Brothers, Printers, Chicago, Illinois



M·A·N *Poly-Automat*



MILLER PRINTING MACHINERY CO.
1115 Reedsdale St., Pittsburgh 33, Pa.

MILLER PRINTING MACHINERY CO. OF CANADA LIMITED
730 Bay St., Toronto 2, Ontario

**It's here! The new
FALPACO coated folding bristol
for offset**



This new cylinder made sheet has strength, rigidity
and excellent folding qualities, plus the
blue white Falpaco special coating. Ideal for covers,
menus, direct mail folders and other end uses
where strength and folding qualities are required.

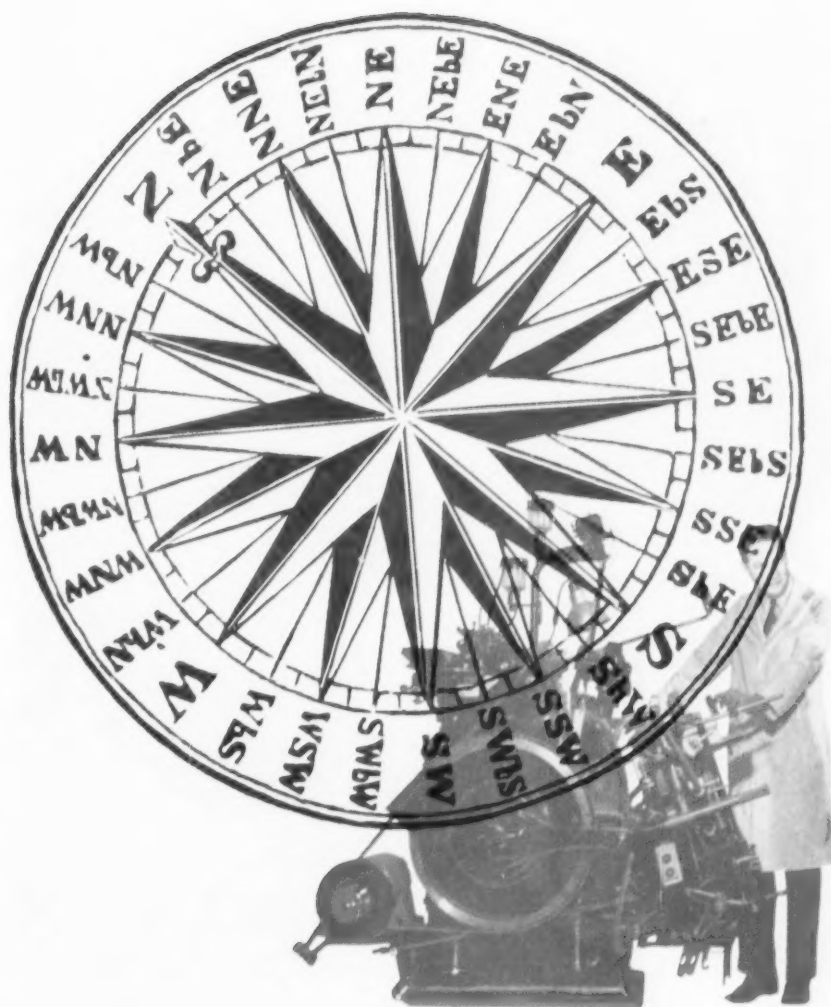
Manufactured in .010, .012 and .015 pt.



Ask your paper merchant for portfolio.

FALULAH PAPER COMPANY
N. Y. Office—500 Fifth Ave., New York 18 • Mills: Fitchburg, Mass.

it's happening everywhere!



production-

for-

profit

printers

throughout

the world

now own and

operate

over 65,000

ORIGINAL

HEIDELBERGS

the world's

finest presses

*main distributors of
Schnellpressenfabrik,
A. G. Heidelberg*

HEIDELBERG WESTERN SALES CO.
118 E. 12th St., Los Angeles 15, Calif.

HEIDELBERG EASTERN, INC.
45-45 Thirty-Ninth Street,
Long Island City 4, New York

HEIDELBERG SOUTHERN SALES CO.
120 N. Sampson St., Houston 3, Texas

HEIDELBERG SALES & SERVICE
Los Angeles 15, California
Columbus 15, Ohio
Chicago 16, Illinois, Portland, Oregon
Kansas City 6, Missouri
Minneapolis 15, Minnesota
Salt Lake City, Utah
Denver 2, Colorado
Atlanta 9, Georgia
San Francisco 3, California
Seattle, Washington

ORIGINAL HEIDELBERG

the best thing next to a printer



THE OFFSET OPAQUER

PAPER
*is the base of
her job*

The Opaquer silhouettes, cleans up negative, separates for color and checks registration.

**NEW
TICONDEROGA
TEXT**

with choice of two whites—the new Polar White and soft Colonial White—plus 7 colors. Watermarked Ti-Text is ideal for announcements, brochures, book jackets, programs, greeting cards, menus, etc. Laid or wove finish. 60 and 70 lb.—plain or deckle edge—with envelopes to match, and in Coverweight.

International Paper company

FINE PAPER AND BLEACHED BOARD DIVISION

220 East 42nd Street, New York 17, N. Y.



KLEX PUMICE SOAP

CUTS INK

**Quick-as-a-wink!
GETS HANDS REALLY CLEAN!**

For a fast, thorough clean-up job, nothing beats KLEX PUMICE SOAP! This hard-milled, mildly abrasive soap cuts ink, grease, dirt—*fast!* Cleans grimy, stained hands completely, yet gently. Exceptionally long lasting. Lathers freely in any water—hard or soft, hot or cold!

Choose from 2 cake sizes:
5 oz. or 1 oz.



P.S.

Photoengravers tell us

AJAX Cleans Copper and Zinc Plates

FASTER.... BETTER.... CHEAPER!

Yes, photoengravers will vouch for it! AJAX—the "Foaming Cleanser"—is great for cleaning copper and zinc plates before enamel is applied. AJAX cuts grease *fast*, eliminates possible trouble later. Costs less than other cleaning agents—washes easily down the drain without clogging. Make a note to try it—soon!



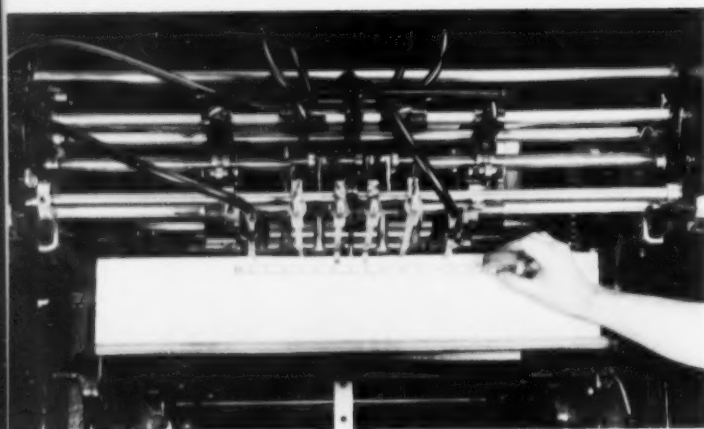
COLGATE-PALMOLIVE COMPANY

Jersey City 2, N. J. • Atlanta 5, Ga. • Chicago 11, Ill. • Kansas City 5, Kans. • Berkeley 10, Calif.

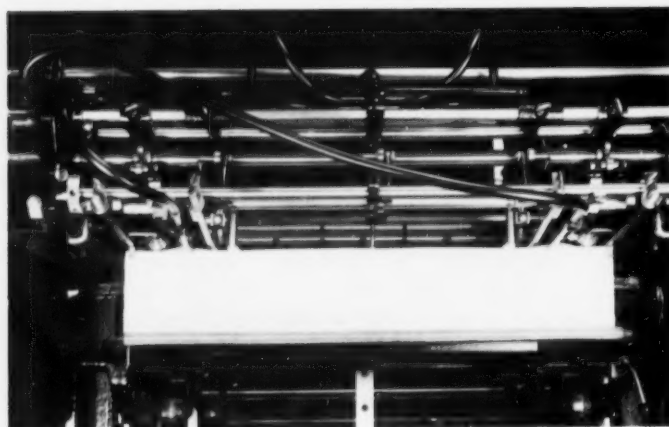
Order the economical
125 or 200-lb. drum today!



Harris 23 x 30" single-color offset press



Center Separation is ideal for fast-on, fast-off work in small sheet sizes. On the 17½ x 22½" and 23 x 30" Harris presses, the 14" setup shown here is used ordinarily for run-of-the-hook jobs. In addition, these models let the pressman switch quickly to corner-comber separation for hard-to-run stocks.



Harris Corner Combers roll corners of sheet into arcs, thus breaking the pile edge seal. Between five and fifteen sheets are affected by the combing action, so that each sheet is actually separated from the one beneath it that many times before it becomes the top sheet, ready for feeding.

Halfway through the pile and not a single trip-off

Take a look at a Harris feeder at work. Watch how cleanly it peels one sheet at a time off the top of the pile. Notice how each sheet is forwarded squarely to the feed table. Above all, look at the steady stream of sheets flowing through the press.

With the Harris feeder, the pressman can change quickly from one kind of stock to another. He has no fussy adjustments to make. And he can feed an unusually wide variety of stocks.

What makes the Harris feeder so versatile and so positive? One thing is the Harris automatic pile. Another is Harris stream feed. Still another is the Harris system of sheet separation.

Harris recognizes two basic methods for separating the sheets—center separation and corner-comber separation. Center separation is excellent for fast-on, fast-off work where the sheet size is small and the stock is not hard to handle. Corner combers are superior for larger sheet sizes, and for difficult stocks.

With these facts in mind, Harris engineers use center separation on presses up to 23 x 30". In addition, the 17½ x 22½" and 23 x 30" models are also equipped with Harris corner combers for feeding difficult stocks. This combination lets the pressman select center separation, or corner combers, or both together, giving him the most versatile sheet separation in the business.

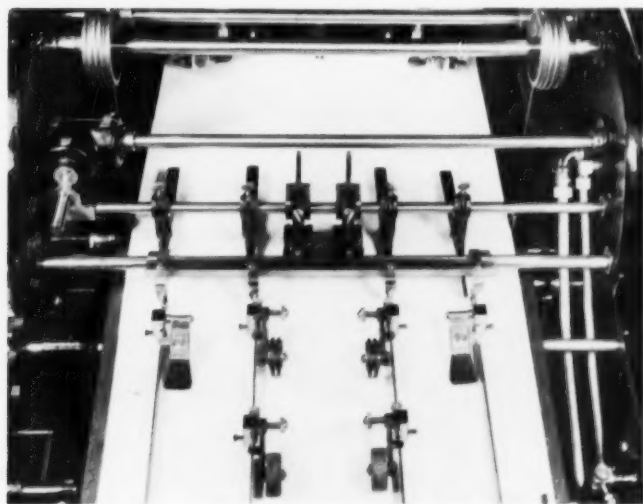
On presses over 23 x 30", Harris uses corner-comber separation exclusively. Years of experience have proved that Harris corner separation with combers is the most positive system for separating larger sized sheets. What's more, it will handle a wider range of stock than any other method.

When you compare offset presses, be sure you have the full story on Harris feeders and the way they improve printing profits. Ask your Harris-Seybold representative, or write Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.

HARRIS-SEYBOLD COMPANY

fine graphic arts equipment . . . for everybody's profit

Harris Division • Seybold Division • Chemical Division • Special Products Division • The Cottrell Company • Macey Company • Harris-Seybold (Canada), Limited



Harris Stream Feed controls the stock from feeder pile to registering mechanism. Since the underlapping sheets travel down the feed table at about one-fourth press speed, there's no nicking of gripper edge of sheet, no bouncing away from front guides, plenty of time for fine register on each and every sheet.

Harris builds a full line of offset presses

...all have versatile, positive Harris feeders

PRESS SIZE	NUMBER OF COLOR UNITS			
	①	②	④	⑧
14 ½ x 20 ½" *	✱			
17 ½ x 22 ½" **	✱			
23 x 30" **	✱			
23 x 36"	✱	✱		
31 x 43"		✱		
36 x 48"	✱	✱		
43 x 56"	✱	✱	✱	✱
51 x 73"	✱	✱	✱	✱
52 ½ x 77"	✱	✱	✱	✱

* 14 ½ x 20 ½" has center separation at front edge.

** 17 ½ x 22 ½" and 23 x 30" have both center separation and corner-comber separation.

EVER READY LABELS GO PLACES AND DO THINGS



... uses **Trojan 3D** **GUMMED PAPER**

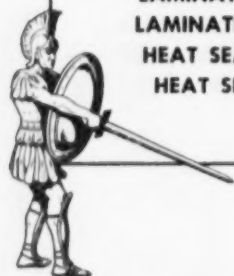
They Say, "Your new 3D gummed paper sheet works very satisfactorily in our Job Press Department. We have found it to be a smooth and economical running sheet on our Miehle and Miller presses. It takes the letterpress ink very well and gives us a superior looking product. We find that the sheet lies flat even on extremely humid days."

EVER READY LABEL CORPORATION
Thomas M. Britt
Plant Superintendent

You must try TROJAN 3D on your own presses in order to appreciate the truly revolutionary results you can obtain with it. Let us send you some sample sheets or, better yet, order in a small trial quantity for a test run. Write today.

A
Complete Line of
Gummed Printing Papers
in Sheets and Rolls

LABEL PAPERS
STAMP PAPERS
LAMINATED FOILS
LAMINATED PAPERS
LAMINATED FABRICS
HEAT SEAL PAPERS
HEAT SEAL FOILS



The **GUMMED PRODUCTS** Company

... Specialists in the gumming of
printing papers and sealing tapes

Main Offices and Mills: **TROY, OHIO** — Sales Offices: Atlanta, Chicago, Cincinnati, Cleveland, Los Angeles, New York, Philadelphia, St. Louis, San Francisco — Distributors from coast to coast.



COLOR PHOTOGRAPH BY ANTON BRUEHL

The point where it pays to be proud.

YOU PUT YOUR NAME to a letter, and in that instant a sheet of paper and a typed message become *you*.

You know that, and you won't stand still for a sloppily typed letter. But will the paper itself—the sheet that will be held in another man's hand—do equal justice to you and to what you have to say?

It will if it's printed on HOWARD BOND. We'll not cover all the reasons why. Basically, it's the inherent quality of this fine bond that lends distinction to a letterhead and authority to the letter that appears upon it. Thousands know this—and thousands use it for letterheads and other kinds of business printing.

It pays to be proud of your business correspondence. You well can be when it appears on HOWARD BOND, in *whitest* white or colors. Your printer or paper merchant will show you convincing samples.

PRINTERS! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's

Business Paper"

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NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

Business to Be Good; Printing Upswings, Too

Business will still be good for the rest of this year and for most of next in spite of President Eisenhower's illness and the break in the stock market, economists predict. That means the commercial printing business will continue good, too. Latter part of 1956 may still level off as many expect. Right now, businessmen see no reason to change their immediate plans or cut back on expansion under way.

What Their Wives Think

What printing salesmen's wives think of their husbands' work is something every printing plant executive and his salesmen will be interested in. Research Institute of America just finished survey. Results in November IP.

New Listomatic Camera

Kodak has out new electronic invention...Listomatic Camera. Unit works in conjunction with Justowriter, said to compose, process and publish current data faster, more economically than previous methods. Details in Nov. IP.

Printing in Demand

Retail fall buying very heavy, calls for lots of direct mail printing...quality printing in demand, price not so important as year ago. Early Christmas rush will speed up printing orders faster than usual.

New GAW Substitute

New kind of unemployment pay substitute for guaranteed wage. Unions that don't care for guaranteed wage will go after it. Called "glass plan"...Pittsburgh Plate Glass and Libbey-Owens-Ford with CIO. Worth knowing about.

ATF Sold; May Offer More New Presses Soon

Big news in printing equipment manufacturing business is sale of American Type Founders, Inc. to New York investment group. Louis C. Edgar, Jr., formerly executive V.P., is now president. Rumored ATF will introduce new presses soon. Details of sale on page 87. ATF has just announced Western Union "Operator 25" service. Details in Nov. IP.

Health-Insurance Plans

Health and insurance plans may be in your mind. Bureau of Labor Statistics has digest of such plans negotiated by unions. "100 Health and Insurance Plans" at \$1 from Supt. of Documents, Washington 25, D. C.

(Over)

NEWSLETTER

(Continued)

Your Cost & Estimating Systems Need Revision?

Looked at your cost system lately? Trust you have one. Every printing plant, no matter how small, should have. Note raises in printing industry are for TWO years... prepare now to revise your cost and estimating systems. Keep an eye on cost-of-living clauses also.

Two Recessions by 1965, Research Institute Says

Two recessions by 1965? So predicts Research Institute of America in Staff Report: "Your Business in An Expanding Economy." Tells what may happen to national economy and so to your business in next 10 years. Write RIA at 589 Fifth Ave., New York 17, for a copy of the report. It's well worth reading.

Arbitration vs. Force

Pressmen's Union and Union Employers Section of PIA have reiterated their policy of using arbitration rather than economic force to resolve disputes. Details on page 93.

New Language Typewriter

Army has out new typewriter-like device... soldier can now type over 50 languages without knowing language he is typing. Details in November IP.

Newsprint Stocks Low

Newsprint at lowest level (August) since postwar scarcity. Tough demand-supply situation ahead for holiday season. All Canadian mills operating at top capacity.

Watch This Budget Item

Budget planning for 1956? Don't forget \$1 per hr. minimum wage... goes into effect March 1. Keep your wage and hour records up to date. Govt. may check on you.

Battle to Raise Rates

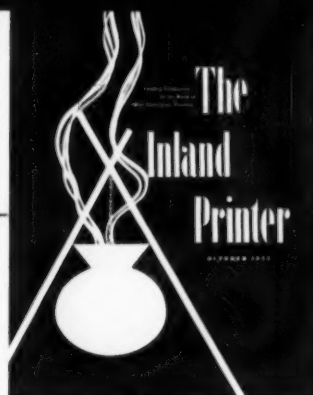
Battle by Post Office next year to raise rates on letters, circulars, newspapers, periodicals, in desperate effort to get rid of deficit. Raises may have political repercussions in '56 but may come about in '57.

Static Device Warning

Printing association secretaries warning memberships about static-eliminating devices that use radioactive elements. Watch out for them...inherently dangerous. Untrained personnel will need instruction.

One-Man Rule Now Less Common; Team Desired

One-man rule becoming less common in American business, American Management president says. Top executives now want strongest management team possible. Printing plant owners and executives should read AMA annual report on this subject... 330 W. 42nd St., New York 36.



Guided Missiles to Graphic Arts

First of Two Articles

When An Engineer Becomes A Printer

- Amazing things happened at Winston Printing Company when John R. Gordon took over
- Production improved, work flow was facilitated, profit figure jumped under his guidance
- This North Carolina printing plant with 34 employees serves as model for other printers

★ What happens when an engineer from a large electronics manufacturing firm gets into a small printing business?

John Gordon, age 36, succeeded his father, the late A. G. Gordon, as president of Winston Printing Company, Winston-Salem, North Carolina, in July 1951. This is the story of his experiences in the printing industry since February 1953. An interlude of 17 months of active duty with the U. S. Air Force occurred from September 1951 to February 1953.

The Winston Printing Company was incorporated in 1911. It became the first

lithographing firm in the two Carolinas. A change from stone transfer lithography to photomechanical lithography was made in 1931. The company does a general commercial printing, lithographing and binding business in the Piedmont North Carolina area. At the time of A. G. Gordon's death, the company had 46 employees and 17 presses.

In a printing plant, what does an outsider observe that should be changed? During the first day, John Gordon noted that many basic principles of industrial engineering were flagrantly violated.

Machinery was laid out in a hodge-podge manner. Work-in-process and stored paper were mixed. Paper and other incoming materials came off the truck at one end of the plant and were hauled to the diagonally opposite end of the plant and uncrated. Paper was then hauled to the other end of the plant and from there to the cutter. After cutting, it was hauled back to the opposite end of the plant for presswork.

This violated basic plant layout and work flow principles in that the biggest user of material should be closest to the

John R. Gordon Studied Management and Engineering to Build Up Run-Down Business

The story of John R. Gordon's career (there's a lot more coming . . . on October 26 he'll be only 37 years old) shows between the lines how he fitted himself to use management and industrial engineering knowhow for building up a down-at-the-heels printing business.

He was born in Winston-Salem, N. C., in 1918, the year after his father, the late A. G. Gordon, acquired Winston Printing Co. In 1936, when he was 18, he was graduated from Georgia Military Academy. Through the next three and a half years he studied industrial management and mechanical engineering at Georgia Institute of Technology.

Then came his first stretch of military service. In March 1941, he entered the Army Air Corps as a private. He became an aviation cadet in May, graduated from the Officers' Communication Course at Scott Field, Ill., in October, and was commissioned a second lieutenant on Christmas Day of that year. He served as a radar technical officer and became a first lieutenant in March 1942, a captain six months later.

He began his first overseas service in November 1942 at Casablanca. There he performed radio and radar duties. He was attached to the Royal Air Force for 28 months, returned to the United States in August 1945, and was separated from duty in September.

He entered Lehigh University and resumed his study of business administration and industrial engineering. After his June 1946 graduation with a B.S. degree in business administration, he

stayed at Lehigh for another semester to round out residence requirements for the industrial engineering degree.

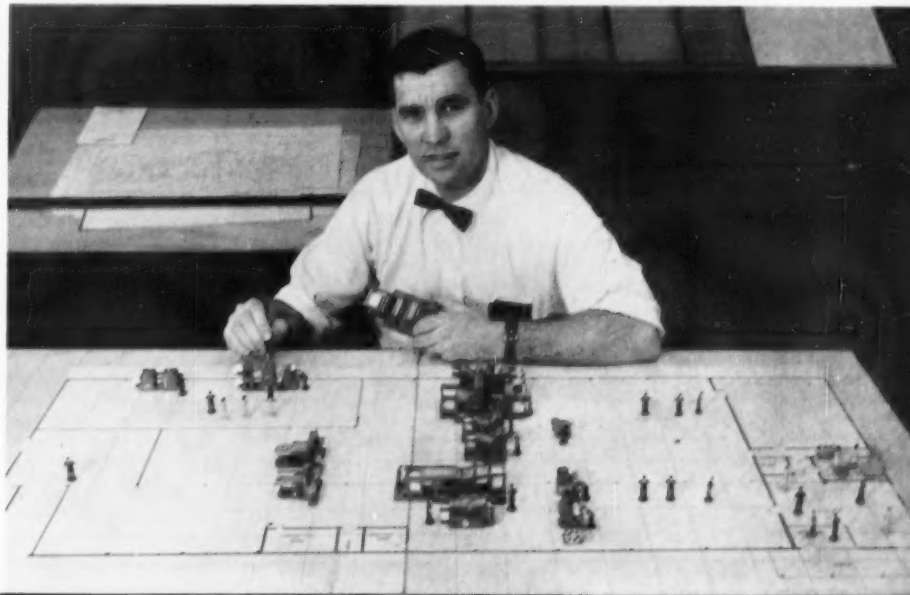
Coming back to his home city, he joined Western Electric Co., Inc., as an industrial engineer. His duties covered job evaluation and analysis, work simplification and predetermined time standards.

In September 1951, Mr. Gordon, by then an Air Force Reserve major, was recalled to active service. This time it was the Korean War. He served as an electronics engineer. He worked on

instrumentation, autopilot and gyroscopic devices, automatic celestial navigation, electronic computers and telemetering devices.

Major Gordon's military service ended on February 11, 1953. On the next day, he began full-time employment with Winston Printing Co. He is president of Printing Industry of Winston-Salem, Inc., a director of the National Association of Photo-Lithographers, and a member of the Society for the Advancement of Management, the Institute of Radio Engineers, and the Civitan Club.

Here's John Gordon at his planning board with scale models of printing machinery to facilitate work flow study, revamping what he considered run-down, inefficient commercial printing plant





The Winston Printing Co. plant in Winston-Salem, N. C., is on one floor, has ideal work flow plan for equipment, makes better-than-average profit

source of materials and close to subsequent processing operations.

Scale models of the plant and all machinery were constructed by the plant maintenance man. The layout of the plant was studied carefully before any changes were made. Later, a set of 1/4-inch-to-the-foot scale models was obtained. An engraved plexiglass planning board was also used.

Scale drawing plans were devised and work flow patterns were drawn with colored crayons to show the present method and the proposed method. Presses, cutters, folding machines and other machines were relocated for smoother work flow.

One of the first things John Gordon did was to establish a stockroom under lock and key. He got rid of ancient stock during next two years

A stockroom was established for keeping all paper and related materials and put under lock and key. A job description for a stockkeeper was written and a man was assigned to these duties.

While studying the plant layout, Mr. Gordon concluded, from an analysis of the kind of jobs being produced, that much of the press equipment was unsuited to the business. Accordingly, a 28x42 cylinder of ancient vintage and a two-color, 32x44 cylinder were sold.

Some press equipment was disposed of while Mr. Gordon was in the Air Force. Two 8x12 jobbers were given to a local high school. One old Thompson jobber was junked. Another jobber was traded in on a new 12x18 Kluge automatic platen press. A new 21x28 Miller SW was added to the letterpress equipment. In the offset department, an old 22x34 Harris was replaced with a 17x22 Harris 122A press.

Coincidentally with the establishment of the stockroom for paper and related items, a perpetual inventory using a Kardex visible index filing cabinet was installed at the production control desk in the office. A thorough inventory was made of all paper stock. Some items as old as 27 years were found. Other paper items had brand names that were discontinued 10, 15 or 20 years ago. During 1954 and 1955, these items were worked out of the stock.

The perpetual inventory system has enabled the company to standardize on a minimum number of brands, weights and sizes. The production control clerk deducts the stock from the Kardex file as each production order enters the plant. The stock ticket is made in duplicate. As a double-check, the duplicate ticket is returned to the office and checked for any subsequent deviation.

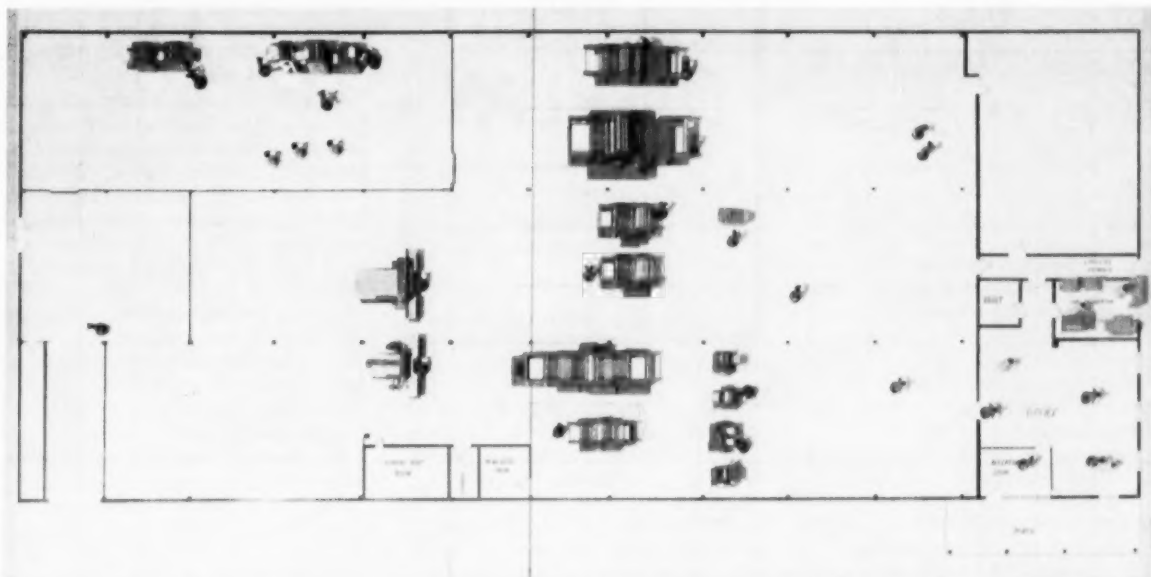
While examining the problems of machine down time, Mr. Gordon learned that the primary source of trouble was low voltage power. Although all motors were rated for 220 volts, three-phase, 60-cycle input, it was determined that an archaic four-wire system (120-volt single-phase plus 208-volt three-phase), was the basic cause.

Furthermore, the main electrical distribution system in the plant was made of second-hand materials because the National Defense Act in 1941 prevented the purchase of new materials.

Motor control systems would burn out. Press drive motors, feeder and blower motors would burn out and sometimes catch on fire.

With the establishment of stockroom came perpetual inventory system using a visible card index filing cabinet at the production control desk to keep accurate account of materials on hand





Here's final floor plan you saw John Gordon working on two pages back. Arrangement provides for addition of equipment; plant now has 34 employees



Electronic time system with a master clock was installed to give more accurate time recording

By working closely with Duke Power Company electrical engineers, the trouble was located. To prove it, a recording ammeter and recording voltmeter were both installed across the input to the plant. A six-weeks' record gave a graphic picture of the voltage variation.

To correct the troubles, specifications were drawn up to provide for a 240/480-volt, three-pole, three-phase power system for the three-phase requirements. A bank of three 25-KVA dry type transformers for single-phase, 115-volt power requirements was installed. In the bindery, three 7½-KVA dry type transformers are mounted on the wall. Circuit breaker panels are placed beneath them.

Since the system was installed last January, electrical troubles have vanished. The 38x50 Babcock cylinder performs better than ever. The plant gets many more productive hours since there is less down time.

The new system can be expanded. It can be converted from a 240-volt system to a 480-volt system overnight. All transformers are dual wound (240/480 VAC) on the primary side. All press motors are dual voltage also. The switch gear circuit breaker panel is housed in a cabinet. The meters indicate kilowatt hours, amperes and voltage. A 10,000-ampere interrupting capacity air type circuit breaker protects the entire system.

Louvered fluorescent lighting fixtures are suspended from steel framework by a Kindorf channel. A false ceiling and movable wall partitions can be added later to provide for an air-conditioned and humidity-controlled offset pressroom with a separate room for camera, stripping and platemaking.

The lighting fixtures are 11 feet above the floor on seven-foot centers.

The night-light circuit includes six fixtures of the regular lighting system. These are strategically placed throughout the plant and burn 24 hours a day.

While the plant was being renovated, a color engineer was called in from the Pittsburgh Plate Glass Company to prepare specifications for painting machinery, aisles, ceilings, switches and other items. The color scheme is also part of the lighting system. Non-moving machine parts are painted a light green. Dangerous parts and electrical control boxes are painted focal orange. Control levers are painted focal buff.

The company has been using the regular Printing Industry of America cost system; the time for each operation was recorded by hand. To get a more accurate time record, an IBM electronic time system with master clock was installed. Six job recorder clocks were placed in various work centers. The master clock has a spring movement should the power fail.

(Next month's article will give details on job processing and office procedure as developed by Mr. Gordon at Winston Printing.)

Louvered fluorescent light fixtures provide 50 foot-candle lighting over most of plant's operating area, 100 foot-candle illumination in the composing room. New power system also had to be installed



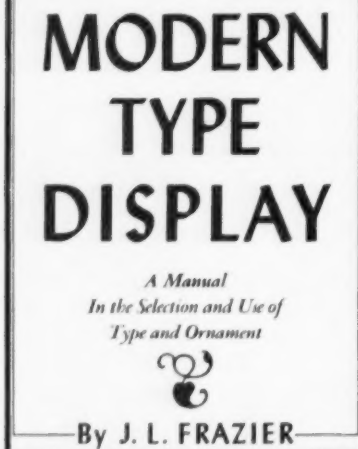
III. SUBORDINATION AND EMPHASIS

★ Even among the chief results attained by display, quick and easy reading are perhaps most important. This not only concerns the employment of legible type, but the handling of that type by display to enable the reader to comprehend quickly and certainly the writer's thoughts and purposes.

The average reader, moreover, will enforce his demand that printed matter be easy to read by passing that portion of it which is set in illegible letters or which does not through proper display adequately interpret the meaning. He can be depended on to choose from the mass of printing he sees only that which may be read with ease.

In order that the reader may be found willing to read, as well as that he may get at the meaning of any item of printing quickly, there must not appear to be too much of it. Reading must not be made to look like an act of hard labor or give the impression of a long and tedious job.

Here, indeed, display functions admirably. One of its chief objectives is to make the act of reading seem to be a simple and easy task, as it will be if display is properly developed. By setting the important points in large type and holding the explanatory details to small type, display gives the appearance of brevity even when comparatively large amounts of copy are



body matter, because we have given the reader the gist of the content at a glance. This enables him to decide at once whether or not the subject is of any interest. Nothing is gained by getting the attention of a reader who is not already or cannot be made interested. Much may be lost by failure to get the attention of one who is or who may become interested. Hence, we are faced with the supreme necessity of making plain, through display, exactly what the subject matter is.

If, furthermore, the emphasized portions succeed in interesting a reader, or if they revive a dormant interest, he will read that part which is set in smaller or lighter-faced type in order to learn the particulars. The readers of what is printed here are obviously interested in display, and the heading in Figure 17, "The Purpose of Display," will certainly influence them to read the smaller type that follows.

If display is to facilitate comprehension and aid in providing correct understand-

sions are generally all that we can depend upon with certainty. If the first impression is a false one, the chances are that we will lose the reader's interest.

This brings us to the feature of display called "subordination," which, because of its influence and importance, may be considered a principle of display. "Principle," according to the Standard Dictionary, means "a permanent or fundamental cause that naturally or necessarily produces certain results" in whatever respect it is applied.

"Subordination," again quoting from the Standard, is "an assigning to a lower rank, or treating as of inferior dignity or importance." Let us see what happens when we treat certain portions of our display as being of inferior importance.

The quality of display which makes for brevity and clarity is largely bound up in subordination. Type display is made to appear brief and clear when the less essential portions are in small type, because less space is taken up. The appearance of shortness and clearness is heightened at the same time because the important words or lines set in larger or bolder type "stand out" more prominently to interpret by emphasis, giving thereby the gist of the content at a glance. Attention is likewise more surely and effectively attracted by spreading the subject, or a suggestion of the subject, before the reader's view. While the result of this is most potent with readers not already interested, it must obviously intensify the interest of all to whom the subject may appeal.

Of course, it might be argued that nothing unimportant should have a place in the display, but, conversely, it can hardly

THE PURPOSE OF DISPLAY

is not to catch the eye of the reader by subterfuge and trickery, but to present the words of the writer by arrangement and emphasis in such a fashion as to interpret his thoughts more quickly and clearly than mere words alone can do.

Figure 17

involved. If it will do that under such adverse conditions, display will certainly make matter properly "boiled down" appear to be all the more easy to read.

We have, therefore, taken a long step toward making reading easy when we have set the feature points in larger or bolder types than those used for text or

ing, it is important that the proper words be emphasized. Figure 18 is an illustration which demonstrates two things: how too much display suggests difficult and slow reading, and how poor selection of words for emphasis gives at first glance an entirely incorrect impression. Faults like these are serious, because first impres-

THE PURPOSE OF DISPLAY IS not to catch the eye of the reader by SUBTERFUGE AND TRICKERY but to present the words of the writer BY ARRANGEMENT AND EMPHASIS in such a fashion as to interpret his thoughts more quickly and clearly than mere words alone can do.

Figure 18

be argued that there is not something which, because of the opportunities it affords for interpretation and attracting attention, is most important of all, and as such has the right to a commanding position or appearance. In order to make a commanding position possible, however, there must be something to occupy a low-

er rank, something subordinate in appearance, more particularly as to size.

It is obvious that some one thing should command. If we are to gain attention through display, we cannot in safety place responsibility in any one of several points. We must so emphasize one particular point that it will be the first to be seen by our reader. Furthermore, that one point must be the most comprehensive and explanatory or else one that will most surely excite sufficient curiosity to cause the reader to continue. It is best in all instances to select for that dominance some line which has a direct bearing on the subject described or advertised.

In Figure 19, for example, the single word "Contrast" is given a commanding position, to which it is entitled, as it constitutes the title of the form. No other word in this example is set in large enough type to overcome the prominence and leadership of that one outstanding word "Contrast."

To have one word or one line stand out and keep all the others "in the ranks," however, is not all there is to subordination. Just as there is a variety of graded positions of command in military organizations, so there may be second, third, and fourth positions of prominence in display. The second position in Figure 19 is held by "In Typographic Display," the subtitle, while the word "Attention" holds third and the word "Distinctions" fourth position, the last two naming the effects of contrast. Just as in the military company the lieutenants, sergeants and corporals carry out and interpret orders

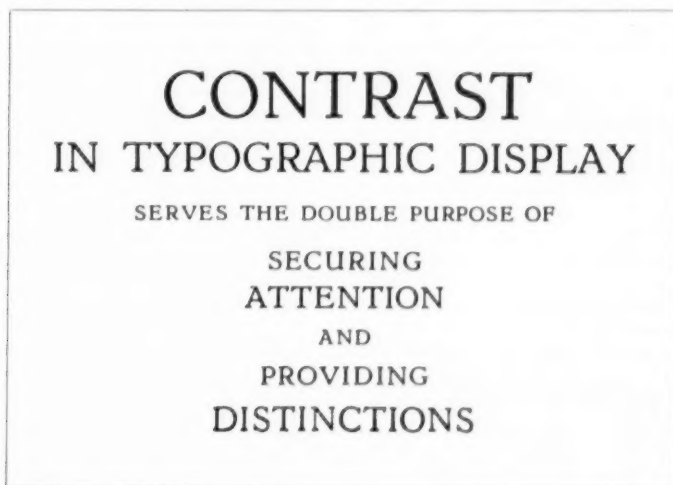


Figure 19

of the captain to the men in the ranks, so in display, if the most effective results are to be obtained, the smaller emphasized lines should interpret and explain more fully, and in logical order, the subject which is given dominant emphasis.

The assignment of positions in display work is not always an easy problem.

cause for emphasis being set in large or dark-toned type.

An overabundance of emphatic words or lines does not make strong display. Much as we need headings and display lines to interpret and attract, we must have the subordinate matter to enable the headings to function and to accomplish those

THE FIRST LINE

Figure 20

THE FIRST LINE A SECOND LINE A THIRD LINE

Figure 22

THE FIRST LINE A SECOND LINE

Figure 21

ONE LINE

Figure 23

When in the copy for an advertisement there are various points which the advertiser may consider important, the compositor often is troubled to know which deserves second, third, and fourth positions and which must be kept in the body. Inasmuch as every item of copy presents a different problem, it would be impossible to set down any but general rules to govern the selection.

The difficulty experienced in assigning positions in display cannot excuse that free and irresponsible emphasis which trusts to chance to determine the order in which the points will be taken up. This approach generally results in any word or line which apparently has the slightest

things which additional headlines cannot do for want of space. The creation of too many headings and display lines inevitably leads to a contest for precedence which nullifies the effect and creates confusion and disorder.

In Chapter II we demonstrated that contrast is strongest when the difference in size, tone, distance, or style is greatest. It is apropos at this stage to take up some other experiments to demonstrate the dependence of contrast upon subordination and to illustrate how the creation of too many emphatic lines nullifies emphasis.

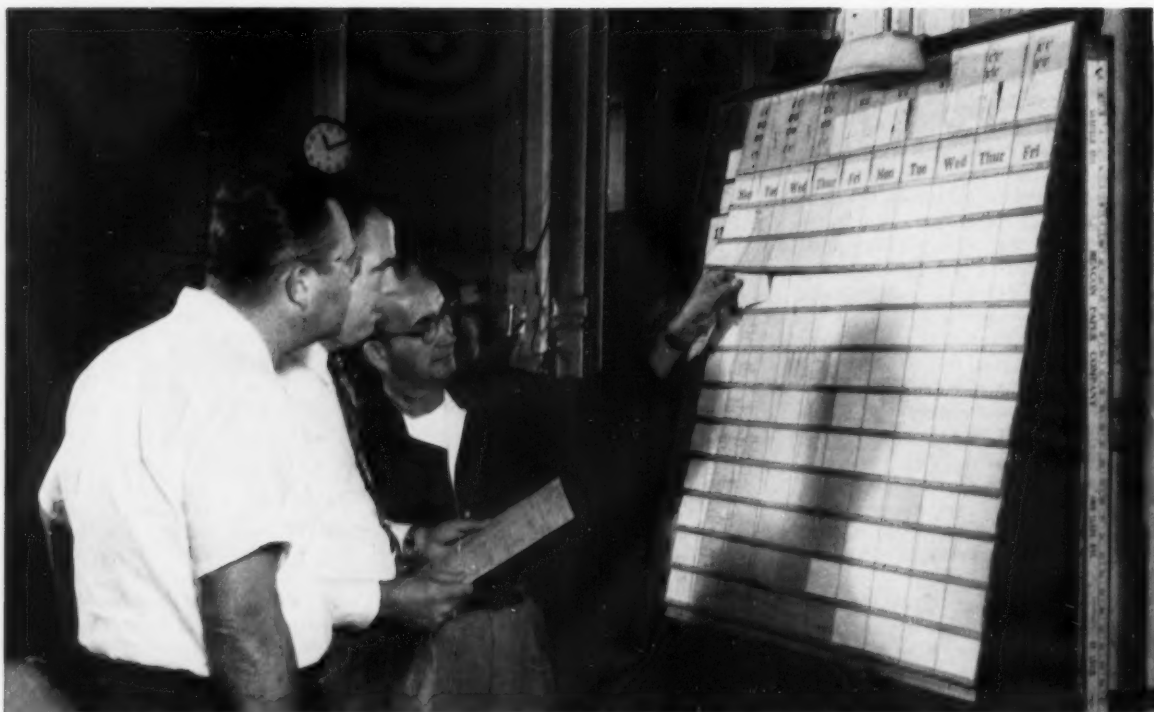
In Figure 20 the single line has undisputed sway; no other line is present to claim any part of its right to instant attention and the reader's interest. We find in Figure 21 that a second line has been added, equal in size and tone and of the same style as the first. It is plain that the force of the first is much reduced by the introduction of the second.

It is interesting to note also that the force of the one line in Figure 20 is not equally divided between the two lines in Figure 21. In fact, it seems that each of the two lines has less than half the force and effectiveness of the single line in Figure 20.

If we go farther and add a third line, as in Figure 22, we find the force reduced in still greater proportion, because, so far as may be judged, none of the three lines has nearly one-third the force enjoyed by the single line in Figure 20. Emphasis has been reduced so much, in fact, that we can hardly consider Figure 22 displayed at all.

Now, if we start over and in the space occupied by the three lines in Figure 22 place one line, as in Figure 23, we find an amazing amount of display strength suddenly developed. This demonstrates that a given space is capable of emphasis in inverse ratio to the number of words displayed in it.

Here, indeed, we find a valuable lesson, specifically, that the fewer points emphasized, the stronger emphasis may be.



Production schedule board makes use of Work Simplification principles of applying ideas and utilizing best idea for an individual or company. Cavanagh Printing Company personnel (left to right) are Carl Gerak, the offset pressroom supervisor, Phil E. Bergsieker, and Ben Lefers, the letterpress supervisor

Work Simplification Produces at Cavanagh

- Experiences at St. Louis printing plant improve conditions, employee morale
- Key personnel took Work Simplification training and passed along principles

★ Many of the graphic arts firms that participated in the first industry-wide Work Simplification Conference, sponsored by the Printing Industry of America in December, 1953, and conducted by Allan H. Mogensen, have accumulated enough examples of improvements in both attitudes and methods to spur enthusiasm for the program and to support the statement that the program can work in smaller plants.

The first opportunity to compare results and review techniques of the program occurred when Charles A. Conrad, chairman of PIA's committee on Work Simplification, invited the participants and guests to a three-day refresher course. The course was held at Western Printing and Lithographing Company's plant in Racine, Wisconsin. The refresher sessions were timed exactly six months after the original training at Lake Placid, New York.

Sixteen of the men who attended the PIA-sponsored program at Lake Placid together with PIA staff members, Bernard J. Taymans and Donald E. Sommer, were present at the Racine meeting. In addition there were guests representing the R. R.

By Lillian Stemp

Donnelley & Sons Company, Chicago; Folding Paper Box Association of America; A. L. Garber Company, Ashland, Ohio; Von Hoffmann Press, St. Louis; Wallace Press, Chicago; William Byrd Press, Richmond, Virginia; and Western's Poughkeepsie and St. Louis plants.

Allan H. Mogensen led the refresher conference. He also addressed the Western Foremen's Club meeting to which the group was invited.

One of the things that interested Mr. Mogensen was the speed with which some of the men began in conducting training programs for certain of their key people. In turn, those foremen and supervisors ran training for their hourly people.

Easier in Small Plant

As Mr. Mogensen said, "The reason some of these young men are here with successful programs started only in December and already being carried down the line may naturally be due to the fact that some of them have only 40 to 50 people in the company. Some have a hundred. When you have a smaller number of

people in the plant, it doesn't take so long to get the story down to the last few."

In this respect, the smaller plant can absorb Work Simplification philosophy more quickly than a larger plant. Getting the story of Work Simplification straight on down the line is important.

Mr. Mogensen commented that he did not think you ever have Work Simplification until every person in the organization has been trained. "You can't hire enough Work Simplification instructors to do the training of all the people in a large plant, but the more that you can, in an informal way, start talking Work Simplification to your people, the better. One of the things that is going to make it easier in a large plant, however, is to be able to point to simple little things that have been accomplished through Work Simplification."

Exposing the personnel of a printing plant to Work Simplification cannot help but bring about improvements. Examples were cited to show improvements of employee attitude.

In one printing plant output was increased 30 per cent in the pressroom due to the attitude of the men running the

presses. This was achieved by the pressmen themselves after applying Work Simplification for about nine months. They maintained that output for some time, then suddenly let it decline. A problem-solving team tackled the situation.

After some investigation, they found that fear had crept into the minds of some of the men when they noticed their stockpile of rubber plates dwindling. They figured they might be running out of work because this was the first time in years that they could no longer see "work ahead" represented by the formerly huge pile of plates.

Discovered Real Reason

Actually, the absence of the plates in the pressroom had nothing to do with the work schedule. The platemakers had stopped delivering plates to the pressroom except when jobs came up. They adopted the procedure in an effort to ward off complaints about damaged plates. They had discovered that much of the damage and gathering of dirt and dust was caused by storing the plates in the pressroom for long periods. They had built racks in the rubber plate department and stored the plates until ready to be used. They had neglected, however, to tell the pressroom about the change. When the pressmen learned the true facts, it took them only a few days to go back to their increased output. They have continued this higher level of production for more than five years.

Most printers have been aware that there must be better ways of performing various operations in a print shop. The extent of improvement possible has been recognized by a number of them through Work Simplification.

For example, a printing plant already employing most of the tools of scientific management, including industrial engineering and incentives, gave Work Simplification training to a foreman with over 25 years service with the company. His enthusiasm and interest prompted work with a pilot press group and the re-

sult was a 50 per cent increase in output on some of the presses.

In reporting what had been accomplished in the various graphic arts firms since the PIA-sponsored program at Lake Placid, representatives indicated that there were still a number of problems that had been encountered in attempting to present the program to their people. Questions such as these were discussed:

1. When is a good time to start a program? Should you avoid beginning in the summer months?
2. Should the program be discontinued during the summer months?
3. What kind of publicity should be given to the program?
4. How should it be announced to hourly workers?
5. How do you prevent rumors?
6. Can you start a program with middle management?
7. At what level of the company should the program be started?
8. During the early stages, how can you avoid criticism of other departments which have not started the program?
9. How are people selected for classes?
10. Can you mix people from various departments?

Sparks Company Training Plan

The program of Cavanagh Printing Company received its impetus from Phil E. Bergsieker upon his return from Lake Placid. Bergsieker also attended the refresher meetings held in Racine.

Cavanagh personnel recognized that what Bergsieker brought to them was not new. Many had been practicing Work Simplification for years. For example, Rudy Beck, bindery supervisor, had been making jigs and gadgets for years to simplify operations for bindery employees.

Mr. Beck explains, however, that Work Simplification training gave him a plan of thinking and execution that has encouraged him to continue the improvements. More important, it has brought about a more ready acceptance by the people. In fact, he now gets the benefit of

their own ideas and suggestions so that all have a part in developing the new methods.

Mr. Beck has made a jogging box, tape dispensers, collating racks, and a jig that makes it possible to adjust the Acme wire stitcher for depths from one to six inches. In addition to the jogging box, he made a jogging machine operated by a quarter-horsepower motor and an off-center pulley. The jogging action is achieved through four one-inch coil springs which are adjustable to accommodate various size jogging boxes.

Mr. Beck also made improvements on a calendar tinning machine. Formerly, operators had to reach the materials from some other location and bring them into position for feeding. Now, a feed table devised by Mr. Beck allows operators to pile the calendars and saves considerable rehandling.

Absorb "Do It Easier Way"

Mr. Beck was one of nine key personnel at Cavanagh who received the first Work Simplification training at the plant. Meeting two hours a week from February to June, 1954, the nine not only absorbed the "do it the easier way" technique and philosophy but they actually completed projects which improved operations during their learning period.

One of the most fruitful projects involved the tying and boxing of neck labels for bottles. Ann Funk, of the bindery, assisted a team from the class in working out improvements. The final result was a streamlined, efficient, and fatigue-eliminating way of doing the work.

The old way consisted of two separate operations, one for tying and one for boxing. Both were done at separate locations. About 800 different steps were involved in the complete operation, as well as nine movements of materials and 144 feet of travel. The improved method cut out 36 steps, five transportations and 88 feet of travel.

Ben Lefers, letterpress supervisor and also one of the nine key men to take the

Tying and boxing labels was simplified and combined to produce this streamlined way of handling the operation. Ann Funk, operator, was in development project with Work Simplification team from start. Right below, Rudy Beck, bindery supervisor, surrounded by equipment made before and after training



JOB WANTED									
NAME		ORDER NUMBER	REGISTRATION NUMBER	DATE	TICKET No. 1				
ADDRESS									
SALESMAN		PROOF			SEND TO				
DESCRIPTION									
STOCK:		Color			From				
Room	Sheet	X	100	100					
Room	Sheet	X	100	100					
Room	Sheet	X	100	100					
Cut to									
FORM RECORD									
SECTION SLIDE									
COMPOSITE									
LOCATION									
SHOULD JOB CARRY IMPRINT									
JOB PRESS									
8x12	10x15	14x22	VERTICAL	HEAD					
CYLINDER PRESS									
SMALLER	No. 9	No. 12	KELLY						
INK									
BLACK RED BROWN									
GREEN BLUE									
OTHER COLORS									
No. COLORS									
INSIDE									
COVER									
DELIVERY: W34—LTG—LSM—LB—LST									
SIZE SHEET									
Run									
Advert									
Overs									
Total									
FINAL PRESS COUNT (COLORS)									
1st 5th									
2nd 6th									
3rd 7th									
4th 8th									
Vermish									
WORK & TURN—TUMBLE									
TRANSFER									
No. TO SHIRT									
No. PLATES									
TRANSFER STANDING FROM									
CONDITION OF PLATES									
NUMBER: Position									
Color									
1st No.									
BLOCK: In Fold									
Top Left Right Bottom									
ATTACH: Rowel Hangers String									
CREDIT OK'D BY									
SEND INVOICES IN DUP. TRIP TO									
SELLING PRICE									
OVERS									
ALTERATIONS									
ELECTROS—Art & Engravings									
TOTAL									
SALES TAX									
TRANSPORTATION CHARGES									
TOTAL SELLING PRICE									
QUOTED PRICE									
SHIP TO									
VIA									
FREIGHT—PARCEL POST									
EXPRESS—TRUCK									
PREPAID COLLECT									

The Cavanagh job ticket was changed to include information on where to find standing type forms after letterpress supervisor discovered how much time was being wasted in looking for such forms

Work Simplification training at Cavanagh, had a real opportunity to prove the Work Simplification principle that the man on the job is in the best position to improve the job.

When one of his men was off the job for a while, Mr. Lefers did his own filing and looking for printed type forms. It was a tedious job and a time-consuming one. He found he spent up to 20 minutes looking for a form. Mr. Lefers looked for the easier way and found it. He suggested the addition of form record information on the job jackets. Carrying this information directs the operator to the location of the printed type forms instantly.

Firm Has Offset and Letterpress

Cavanagh employs 60 people. The company does both letterpress and offset and has a bindery. It specializes in creative advertising. Its service motto has the Work Simplification philosophy in it: "If it can be done, we'll do it for you."

President F. C. R. Rauchenstein and Phil Bergsieker have appeared before

many trade association groups and schools, sharing their knowledge of company operations and industry methods. One of the procedures they have described is their scheduling board. This board provides a simple but efficient control of both letterpress and offset jobs.

Recently a New Orleans printer asked for help in locating a suitable schedule board for his shop. When he learned about the one at Cavanagh, he adopted it and is finding it very adequate and simple for his operations.

The board is used for daily scheduling of machine loads and utilizes Remington Rand visual tabs with penciled-in inserts. Start and stop of press jobs can be seen at a glance. A duplicate board is maintained in the offset pressroom, and an intercommunication system is used between the prestooms and Bergsieker's office to coordinate press flow information.

There are many other examples of Work Simplification at work at Cavanagh. For instance, in the offset pressroom, ball-bearing swivel casters have

been installed on dollies used at the delivery end of single-color presses. Instead of taking off lifts of printed forms and piling them on skids, the entire load can be moved and repiling eliminated. In the letterpress department, the makeready table was relocated to a central area.

Key Men Conducted Classes

After the key people completed their training, classes for the remainder of Cavanagh personnel were held. Groups of 12 attended five one-hour sessions. Their reaction was similar to that of the key people. They recognized areas where they had been applying Work Simplification for years.

For example, when they read about the idea of repositioning vertical presses (see *THE INLAND PRINTER*, July 1953), they were pleased that the arrangement had been in effect in their own plant for more than six years.

What Cavanagh management has learned about Work Simplification is that tremendous potentials are available but like anything else you can either get a dribble of good or a lot of good from the program. At present, enough management time has not been allotted to the follow-up and stimulation of the program, but the philosophy has been given to each employee and the results show that much good has already come of it. Plans are in the making for more extensive follow-up.

Paper Cutting Trick

Here's a trick used by a printer who does a lot of letterhead work. As the stock is mostly bought in size 17x22, he cuts four out of a sheet. He has a hand cutter and used to set the gauge for 11 inches. Then he had to set the gauge for 8½ inches. When he had another different bond, he had to go through the same motions, changing the gauge each time. As the difference between these two sizes was 2½ inches, he made a board which ran the entire length of the back paper gauge. This was sandpapered smooth to accurate dimensions, so after the paper was cut to 11 inches all he had to do was to insert this board, jog the paper into position and make his cut to 8½ inches.

Saving Money on Linotype Mats

A small box with three compartments labeled "Floor," "Distributor," and "Damaged," may be placed on a shelf near typesetting machines. Mats picked off the floor and run into the machine often cause wrong fonts. Put them into the "Floor" section and sort them later. In the other section, put mats that give distributor trouble for checking and repair later. The same thing can be done with damaged mats. This saves tying up money in a mess of questionable mats on the distributor tray.

Making Silk Screen Plates With Sensitized Screens

- Technique of making photographic screen printing plates like offset
- Light-sensitive mixture applied to screen, exposed and developed
- Transfer methods preferred for most screen process printing jobs

★ There is one kind of technique for making photographic screen printing plates which is very similar to those used in offset. Even though it is not widely practiced in the graphic arts sector of screen printing, it deserves, nevertheless, to be mentioned. I am speaking of directly sensitized screens. Direct methods, as distinguished from transfer methods, arrive at the printing image by coating the screen with a light-sensitive mixture and by exposing and developing the coated screen. The printing image is brought about directly on or in the screen and does not need a final transfer to the bottom of the screen.

The light-sensitive mixture can be purchased from various supply houses or it can be compounded in the platemaking department. Some formulae consist of gelatin, plasticizer and bichromate; others are based on polyvinyl alcohol.

The coating is applied either by brushing, or by spraying, scraping or whirling. The coated screen is dried and then exposed. The development removes the unexposed areas, just as in photographic screens.

The resulting printing plate has particularly good wearing characteristics; its toughness is an important feature in many industrial applications as well as in textile printing.

Another factor is adhesion. Many kinds of silk screen printing cloth that have desirable attributes have a poor affinity for the material out of which silk screen transfer plates are made. Stainless steel cloth is one, but not the only example. Whenever cloth of this type is used, directly sensitized screens should be considered as offering many advantages.

Direct Sensitizing Has Problems

But direct sensitizing has several problems of its own. Unless the light-sensitive coating is applied in an exact manner, films of unequal thickness will result. Brushing, spraying and scraping are not precision methods; whirling leads to much better results but can become a problem, too, particularly on large sizes used in industrial applications.

Exposing is not without difficulties, particularly if very fine detail is wanted. Here the main problem is contact and

equal distribution of light. Development, finally, is done by hosing with warm water, and hosing is hardly to be qualified as a delicate operation; it is certainly much cruder than the development of transfer films.

Hosing results in many cases in a serrated or saw-tooth edge of the printing image. The coating has a tendency to develop from pore to pore in the cloth, rather than to follow exactly the outline of the copy, which may require that pores remain partly blocked and partly open. Think of a diagonal line that crosses many pores of the cloth. In directly sensitized screens, such a line will be distorted into a series of very small but noticeable triangles, the saw-tooth effect.

Transfer methods are preferred for most work in the nature of printing, meaning jobs on paper, plastics and other sheet stocks. You will read a lot about

the many kinds of transfer processes especially developed for silk screen, in this and the following articles of this series. But all transfer processes have one feature in common: The printing image is brought about on some kind or other of a temporary support from which it is finally transferred to the bottom of the screen.

This is perhaps the only generalization which one can safely make. All others are bound to be questionable. Each of the many products on the market has some feature or other that distinguishes it, at least in the eyes of its makers. It is obviously impossible for me to discuss every one of them in the space available. It is my purpose in this series of articles to provide general orientation only and not to evaluate the characteristics of specific commercial products.

Transfer films are divided into three main groups:

- (1) Presensitized films
- (2) Carbon tissue
- (3) Chrome gelatin films

Three Groups of Transfer Films

Each of these three groups consists of several sub-groups, almost as many as there are brands. Take presensitized films, for example. In this group you have the Kodak Ektagraph, a silver haloid type of film; several diazo products, and the DuPont film which is the only material that can be used for contact printing as well as in the camera. Is it really fair to place these very different products in one group because they are all presensitized?

Things are not as confusing in our next group, carbon tissue. But they are not (Turn to page 78)

Scene from new film, "Meet Photoscreen Printing," shows a step in silk screen platemaking. The film, produced by Eastman Kodak Co., runs 15 minutes, demonstrates in color the versatility and usefulness of photoscreen printing. Kodak also has an eight-page pamphlet for distribution to film audiences. For information about film, write Camera Club & School Service, Eastman Kodak Co., Rochester 4, N.Y.



Do You Sell Printing or Ideas?

- Are many printers neglecting the creative side of their art in the rush for business?
- To your customers, printing itself is secondary to the selling job it must perform
- Check against these standards to see if you are a creative printer or just a printer

No. 6 of a Series

By Olive A. Ottaway

Executive Secretary
Toronto Graphic Arts Association

★ It has often been said that "Printing is the art preservative of all the arts," or that "Printing is the mother of progress," both of which statements are true. There is, however, another vital aspect sometimes overlooked. While printing is a process used for the preservation of history, education and learning, it is also a promoter of these, and has been the biggest promotion tool the world has ever known.

If you are a printer, it might be well, therefore, to pause and look at today's volume in your own plant, to ascertain percentage-wise how much of it you may attribute to the "preservation" method and how much to "promotion."

Perhaps it is doubtful at times as to which of these comes first. To cite one example, much that is given for the first time verbally has been preserved by printing, but it also has been promoted by printing. Thus, it would seem that both of these channels require printing as their tangible expression, but perhaps today it is necessary to lay emphasis on printing as a promotional medium.

It is one thing to reproduce a previously printed order for postcards, blotters, stationery or even a booklet. It is quite another matter to think through an entirely new approach to sales, think through the idea, and create something which will promote a product—something that cannot fail to impress the customer with its sales potential.

Ideas Hold Customer's Interest

Thus, you sell an idea. Printing is the channel, and while it is important to you, the printing is secondary to the idea in the eyes of the customer. Today it is ideas that hold the customer's interest. There are firms that constantly endeavor to create new ideas and designs for every item which they can quote on. But there are others that seem to have become complete copyists and veer away from anything which spells individuality for a customer or his product.

In recent years, the great increase in photographic and illustrative material used in printing for the portrayal of ideas has given rise to the term "creative" printer, signifying that a printer so designated has the ability and the "know how" to produce ideas in print. Thus it is often suggested that an idea in print must be profuse with illustrations and produced by such specialized firms. Naturally, photographs, illustrations, and art work are

all most valuable in attracting the eye of the public to the merchandise or subject in question, but the art of producing ideas

in print is by no means confined to this particular group of printers.

Ideas in print are the inheritance of the industry and should be practiced by all printers, no matter what the size or setup of the plant. Take, for instance, the terrific strides made in the typographic field. Sometimes even those in the industry overlook the fact that every new type face has to be the outcome of an idea. The ultimate design, no matter how attractive, must be one which will promote a desire to read, because of the legibility of the type face.

Actually, few of the reading public realize why it is easier to read one book than another, or one magazine than another; they know only that it is easy to grasp the subject without strain. Thus it should be with every printer's approach to his customer—new ideas have behind them the ultimate goal of public acceptance of the subject or the merchandise, and the reproduction takes second place.

Are Some Losing Creativeness?

Are not all printers expected to be creative, or are some losing the art of embodying new ideas in printing through trying to acquire mass production? Behind this is the fact that with rising costs, an attempt is made to manufacture printing, and the industry then veers toward a manufacturing industry. By trying to standardize the manufacturing process to reduce the cost, the emphasis on individual ideas is sometimes lost.

There are top executives who show no interest in the marketing of an idea. They think it should be left to the sales department. Up to a point this is true, except that management may have overlooked how much may be added to profits through such a source. In every printing establishment, the presentation of new ideas to customers (prospective and otherwise) should be a vital part of the monthly sales report. It should be a part of every plant's cost program, as it is one of the most certain ways of stepping up production, recovering costs, increasing profits and building for the future of the business.

Often a printer feels depressed by a buyer who seems to do his purchasing on a price basis only. But there are many alert buyers who represent progressive firms that welcome new ideas. They like to have their copy analyzed by printers for its market reaction. They welcome the print-

It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in THE INLAND PRINTER and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 78?

QUESTIONS

1. About how much stronger will the new synthetic fiber paper be than present wood and rag pulp stocks?
a. 2 times c. 6 times
b. 4 times d. 10 times
2. Per capita printing expenditures almost doubled from 1929 to 1952. True or false?
3. Comfort cooling in stores is designed for the same purpose as air conditioning equipment in printing plants. True or false?
4. A good printing salesman doesn't necessarily need to be an expert on printing. True or false?
5. For more craftsmanlike work, would you generally increase or decrease type spacing?
6. The new Chinese language phototypesetter contains about how many characters?
7. Gas heaters are installed on presses to dry the ink. True or false?
8. The most commonly used gravure screen is 150-line. True or false?
9. A badly arranged composing room may require compositors to walk about how many miles per day?
a. 2 miles c. 4 miles
b. 3 miles d. 5 miles
10. In a year, commercial printing wage scales rose about seven cents an hour. How did newspaper employees fare?

ing salesman who comes in and says, "I was thinking about your product last week, and while you may not be in the market for this today, I'd like to get your reaction. It will only take a few minutes."

Recently, the writer was in the office of a large purchaser of printing and we were discussing the great possibilities of Canada's newly-found uranium mines. Said he, "Just think what an age we live in: here we are walking around on what appears to be just ordinary rock and earth and it yields heating for many nations, and yet someone had to have belief and faith in his own idea that it would work."

He then produced an attractive presentation of a suggested idea for publicizing his product, one that involved much printing. He said, "Take for instance this: the printer who thought up this one is so sold on its ability to do a job for our company and the return it will yield financially that process and price were not discussed. He only mentioned how this would move our merchandise, and that is what we are interested in."

Of another purchaser we asked about his printing requirements and were told, "With certain exceptions, much of it is redesigned every time we need a new supply. That is partly because up to ten years ago we had the same printer and to the best of my knowledge he never once submitted a new idea—just gave us a repeat job. While we have an excellent staff, we like to have outside suggestions, and so we started placing our work with this printer. For several years he had consistently come in with ideas and talked about those, never about the process, and so we switched, because he seemed to be progressive in his thinking and in his presentation. It was our business in which he was interested, not selling printing."

These two testimonies give some indication of what may be accomplished, particularly if one has faith and belief that his own ideas are to the customer's advantage.

Thus, instead of one manufactured printing piece being bid against another manufactured printing piece on a price

basis only, an idea in print is the real issue at stake. The idea will often determine to whom the order will be given.

The buyer may or may not be looking for an idea, but it is up to the printing salesman always to have new ideas for customers. If the customer is creative in his thinking, he doubtless will have many

ideas when he calls his printer. But we still believe that the best method is through pre-contact, with what could conceivably be anticipation of the customer's needs for his business.

One buyer recently said, "There was an odd thing about that booklet: I had no

(Turn to page 78)

Small Companies Can Have Colorful Cartons Using Standard Electros in Variety of Ways

Electrotypes are playing a major role in a packaging revolution that is news today in the butter industry.

The result is a new look in butter cartons and an average sales increase of 30 per cent for butter companies using the new stock pictorial cartons.

Nickel-faced electrotype pattern plates, made from an original set of process photoengravings showing butter in use, have been used by ten carton manufacturers during the past year.

This program has made it economically possible for small and medium-sized butter companies to market their product in colorful, fast-selling cartons.

It also has resulted in larger companies upgrading their merchandising efforts by designing their own pictorial cartons.

Originated by the Butter Industry Promotion Committee early in 1954, the stock pictorial carton program was a co-operative effort. Art work, tying in with the nationally advertised butter program, was supplied by the American Dairy Association. Original color process photoengravings were donated by the Olsen Publishing Company of Milwaukee, publishers in the dairy products field.

Carton manufacturers were then offered the opportunity of ordering electrotype patterns from the original plates, which are filed with a Milwaukee electrotyper. These patterns were furnished with or without background color plates. This permitted each carton manufacturer to

achieve package individuality for its customers through different arrangements of the pictorial portion of the design and through the use of special colors and brand identifications.

The cartons were printed by letterpress for flexibility in production as well as sharpness of detail and fidelity of tone values. Background colors and brand identifications, for example, were changed by simply making new background electrotypes to fit the basic color electrotypes.

One of the first companies to use the new cooperative carton design was the Pure Milk Association of Chicago. White panels were cut into the yellow background electrotype plate to accommodate its brand identification on the four sides and top and bottom.

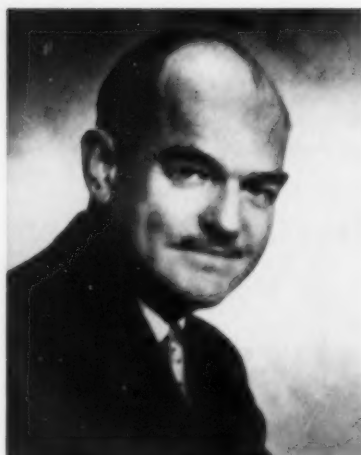
This carton was printed by the Container Corporation of America on a Miehle 29 single-color letterpress, two up, from flat nicks. Protective paraffin was forced into the pores of the paperboard by the cold wax method.

After switching to the pictorial carton, the Pure Milk Association reported a 51.42 per cent average sales increase for the months of October, November and December 1954 over the same three months in 1953.

Other users of the stock design relocated the basic color illustration on the carton to give it a complete new appearance and to provide more room for brand identification.

Ten different carton manufacturers used pattern plates made from same set of process engravings to produce attractive packages shown here. Idea originated with Butter Industry Promotion Committee





WILLIAM H. WALLING
Rogers-Kellogg-Stillson, New York
PIA President

★ *Progressive, aggressive management means more profit.* That's the theme for Printing Industry of America's 69th annual convention Oct. 17-20 in Atlantic City's Chalfonte-Haddon Hall Hotel. Widespread interest in the program's many variations was indicated by PIA's forecast that registrations would climb above the thousand mark before president William H. Walling shifts the parley into gear on the opening day.

On that Monday morning, Mr. Walling, board chairman of Rogers-Kellogg-Stillson, New York City, will review industry conditions after Public Printer Raymond Blattenberger opens the meeting with the invocation.

There'll be reports on management's opportunities, by J. R. Jackman, Rumford Press, Concord, N. H.; the PIA building project, by Elmer G. Voigt, Western Printing & Lithographing Co.; and by the business controls committee chairman, Col. H. R. Kibler, W. F. Hall Printing Co., Chicago.

The keynote address, stressing "your opportunity and obligation for the next ten years," will come from Peter S. Nagan, managing editor, *Report on the Business Outlook*, Bureau of National Affairs, Washington, D. C. The A. F. Lewis Memorial Award will be presented to the Man of the Year.

Directors elected at that session will lunch with their board associates and presidents and managers of local associations. New officers will be presented just ahead of a sales and production session.

Sales management chairman Frank C. R. Rauchenstein, Cavanagh Printing Co., St. Louis, will report on his group's work. Research Institute of America's Charles W. LeBlanc is due to review the replies to a questionnaire asking several hundred printing salesmen's wives to tell what they think of their husbands' business.

Featuring the production period will be a checklist given to all comers and

Printing Industry of America to

posing some 100 questions to test the production IQ of those who fill in the answers. Available to PIA members for \$10 but given free as a reward for attending the convention, the list is a guide for thorough analysis of any printing company's production problems.

PIA technical director Donald E. Sommer will tie in with that feature by telling the why, where and how of lower production costs. Checking production costs is the topic assigned to James Perkins, Wallace Press, Chicago. Robert E. Rossell, managing director, Research and Engineering Council of the Graphic Arts Industry, will trace the way of progress through informed management.

Reports will be made by production committee chairman Harold N. Cornay, Press of H. N. Cornay, New Orleans, and by PAR committee chairman John M. Wolff, Western Printing & Lithographing Co., St. Louis.

At Tuesday breakfast time, Mr. Walling will emcee the announcement of winners in the PIA-Miller Printing Machinery Co. Self-Advertising Exhibition and Awards competition. The awards will be presented by Mr. Walling's wife, known nation-wide as Peggy Wood, stage, screen, and radio star and television's "Mama."

Also listed for Tuesday are sessions of the Master Printers and Union Employers Sections. MPS president Harold S. Hutchinson, Mack Printing Co., Easton, Pa., will introduce Dr. George D. Heaton of Charlotte, N. C. for a talk on human relations; section secretary John H. Doesburg, who will tell how MPS tools help to meet employees' human relations needs; and David Goldberg of New York City, labor relations counsel qualified to advise an employer what he can do after losing a labor election.

JAMES R. BRACKETT
Washington, D. C.
PIA General Manager



Harold D. Ross, Kable Printing Co., Mt. Morris, Ill., UES president, will present his report. There are three panels on this Section's program. Their topics and chairmen are "Negotiation and Administration of Contracts," John Seybold, Printing Industries of Philadelphia; "Manpower and Manning," Harry Howard, Plimpton Press, Norwood, Mass.; "New Processes," Arthur Snapper, Milprint, Inc., Milwaukee.



HAROLD BRAUN
Fetter Printing Co., Louisville
PIA Secretary

The two sections will meet again on Wednesday morning. MPS members will hear a talk on the right to work by E. S. Dillar, Old Dominion Box Co., Charlotte, N. C. He chairs the National Right-to-Work Committee's board. UES members will have the opportunity to hear a panel discussion on productivity.

A general session on costs is timed for Wednesday afternoon. "Pricing and Costing Problems—A Cold Look at the Nature of Competition in the Printing and Lithographing Industry Today" is the subject for discussion by these panelmen:

Robert H. Caffee, William G. Johnston Co., Pittsburgh, chairman; Seymour Udell, Ampco Printing Co., New York City; Harold Long, Kable Printing Co., Mt. Morris, Ill.; Frank Pfeiffer, Reynolds & Reynolds Co., Dayton, Ohio; Glen Cruse, general manager, Oregon Printing Industry, Inc.

Mr. Long will report for the financial management committee and Harold Braun, Fetter Printing Co., Louisville, Ky., will do the same for the ratio studies committee.

It's a "hobso" session on Thursday morning. That means "how our business system operates." John S. Williams, Williams and Marcus Co., Philadelphia, will preside while the "how" comes from Ar-

Meet in Atlantic City Oct. 17-20

thur L. Johnson, Graphic Arts Association of Milwaukee, and Thomas McCabe, Printing Industries of Philadelphia.

C. C. Means, Graphic Arts Association of Michigan, will chair a session dealing with private plants. His audience will hear how to use the PIA Private Plant Kit to work towards elimination of private plants that are unsound. Mr. Williams will present the foreman's management committee report.



WILLIAM H. SLEEPECK, JR.
Sleepeck-Helman Printing Co., Chicago
PIA Treasurer

On the Wednesday and Thursday agenda are sessions of the Web Offset, Trade Binders and the Rotary Business Forms sections.

With President H. J. Schultz, Schultz Lithographing Co., Chicago, presiding, WOS members will hear a Wednesday address by Reginald F. Wardley of Pleasantville, N.Y., and a panel dealing with printing on coated stock. Named to serve with gavelman Donald French, Danner Press of Canton (Ohio), were Kenneth L. Wallace, Kimberly-Clark Corp., Neenah, Wis.; Benjamin Offen, B. Offen & Co., Chicago; John C. Wurst, Henry Wurst, Inc., North Kansas City, Mo.

Thursday web offset panel subjects and chairmen are paper, ink and plates, James S. Armitage, Inland Press, Chicago, and waste problems in web offset printing, James N. Johnson, Standard Publishing Foundation, Mt. Healthy, Ohio. Hyman Safran, Safran Printing Co., Detroit, will lead a round table discussion of specific problems.

Trade Binders Section president Joseph Kinlein, Optic Bindery, Baltimore, will review this group's development on Wednesday. There'll be talks on printer-trade binder relationships, by James J. Rudisill; on "a trade binder looks at his business," by Mortimer Sendor, Sendor

Bindery, New York City; and by another speaker on good management principles.

On Thursday, the binders will stage an estimating clinic. Brown and Bigelow's Henry Poulson, who wrote PIA's "A Course in Estimating" manual, will relate cost to prices for profit. How production figures should be applied in estimating is Donald E. Sommer's subject.

Mr. Sommer will report collating equipment and production standard surveys at the Wednesday meeting of the Rotary Business Forms Section, when retiring president Joseph Steir, Alfred Allen Watts Co., Belleville, N. J., will preside. Management's approach to costs and their relationship to sales policies is the topic for the Thursday panel chaired by Mark Griggs, Commercial Publishers, Parsons, Kans. Serving with him will be Gordon R. Rohde, Reynolds & Reynolds, Dayton; Bayard Shumate, Shumate Co., Lebanon, Ind.; Bernard Myren, Alfred Allen Watts Co.; C. C. Barfield, Harry Barfield Co., Atlanta, Ga.; James Mendicino, Standard Register Co., Dayton.

All business and no play? No. "Our finest entertainment program," PIA promised. Key event Tuesday night—buffet dinner warming up for a Caribbean Carnival running merrily along to and probably through the wee small hours; get-acquainted tea for the ladies, with Hawaiian orchids and other gifts; Dutch treat dinner at Hackney's Sea Food Restaurant, plenty of time for the ladies

Harold D. Ross (left below), Kable Printing Co., Mt. Morris, Ill., is president of PIA's Union Employers Section. Harold S. Hutchison (right below), Mack Printing Co., Easton, Pa., is president of the Master Printers Section of the PIA



Edmund J. Flynn (left below) is UES secretary; John H. Doesburg (right below) is MPS secretary. Both sections will meet during PIA convention



J. R. JACKMAN
Rumford Press, Concord, N. H.
PIA Vice-President

to see what's going on shopwise and beachwise in Atlantic City. But no annual banquet. That's where the Caribbean Carnivalers take over.

More School Cooperation Is Aim of PIA Sections

Printing Industry of America's Union Employers Section has passed a resolution encouraging member companies to consider giving school graphic arts course graduates credit toward completion of their apprenticeships.

A Master Printers Section similar resolution has been sent to more than 60 PIA-affiliated local printing trade associations with the request that they take steps to make it an effective working tool in their relationships with local schools.

According to the Education Council of the Graphic Arts Industry, the aims of both resolutions are to improve school programs, to interest qualified young people in starting their training for industry service, and to encourage teachers to keep their courses in line with the industry's needs.

Additional information about the plan is available from the Education Council at 719 Fifteenth St. N.W., Washington 5, D. C., or from either of the two PIA sections at the same address.

Donald E. Sommer (left below) is PIA technical director. Robert E. Rossell (right below) is managing director, Research & Engineering Council





The author has devised a special attachment for his IBM electric typewriter for typing copy on a special roll of punched paper which is later inserted in his Justigraph machine for justification

Typewriter Composing for Offset Has Advantages and Disadvantages

- Rise of photo offset printing set inventors to work on new methods
- Photocomposing presented new problems, solved a few old ones

★ Composing, according to the best authority, is "arranging (setting) type." Early composing machines did just that. Later machines made type as well as set it. For many years nearly all straight matter was machine-set.

Photo-offset printing, which does not employ type directly, changed this condition. It flourished mainly because of its extensive use in reproducing previously printed work.

With the rapid growth of offset printing, the need of means to provide type on film by a method which would avoid composition of type and process camera work was quickly sensed. Several manufacturers developed machines for this purpose. These are known as photocomposing machines because they arrange (set) photos of letter characters.

Photocomposing machines are successfully used in specialized fields, principal-

The prepared copy is photographed in the first camera unit which centers the lines and reduces them to the required type size. The negative of these lines is then photographed in the second camera unit, resulting in a justified positive, on paper or film, adjusted to the desired type size and correctly spaced between lines. Justification is accomplished by a method which does this independently of heightwise dimensions and provides a means to expand, condense, or bold-face the type, thus making possible to obtain wide variations in style from a single type face

By Leroy F. Dyer

Mr. Dyer, who operates Wellesley Engravers in Wellesley, Massachusetts, is the inventor of the Justigraph, described in *The Inland Printer* for August, 1951. Illustrations below and on next page review briefly operation of the Justigraph

ly involving display matter, because of the wide variety of type faces and sizes they make conveniently available, and are especially valuable for work which must be blown up, because the image quality

so nearly approaches perfection that enlargements of many times the original size do not reveal defects.

It is unfortunate that applications which can take advantage of the superior quality of photocomposition are so limited. Printed or typed matter is usually seen same size or reduced, and imperfections which are detectable only by magnification are of no consequence.

Reproducing Text Matter

Fundamentally, there are only two practical ways to prepare reproduction copy of text matter—by photography, and by pressing a film of ink onto paper by a relief image. This latter method is employed in two quite different manners. One is by composing type and printing it, in which case the film of ink is rolled onto the face of the type and part of it transferred to paper by pressure. Two detrimental effects occur: first, part of the ink is squeezed out to form a ridge just outside the pressure area which thickens the image and, to some extent, destroys the sharpness of its outline; second, the type face indents the paper so that its surface, immediately adjacent to the face of the character, is at an angle to the plane surface of the paper and can reflect light rays directly into the lens of a camera to cause unfaithful reproduction.

In practice these effects are controlled to such a degree that very good reproduction proofs are possible, but only when the type is nearly perfect and is proofed by skilled craftsmen using fine presses, paper, and ink.

The other method which presses ink onto the paper is typewriting. Typewriters which are suitable have type characters of varying width as in conventional print. A thin film of ink is supported on an acetate ribbon close to the paper at the point of writing. Individual characters press the ribbon against the paper in rapid succession as the paper and ribbon advance. Lack of cohesion between inks and acetate



permits transfer of the entire layer of ink, resulting in an intensely black image. The type does not come in contact with the ink and remains clean indefinitely. Carbon paper may also be used, in which case less ink is transferred and the image is not as black.

Typewriting, like printed type, is subject to impression effects and also to lack of definition. The sharpness of typed copy depends, to a large extent, upon selection of the right combination of paper and ribbon and to carefully regulated pressure. The acetate ribbon makes a hard outline and crisp looking copy. Carbon paper may show a slight smudge fringe, especially on rough paper.

Fortunately, in photography with high-contrast emulsions, discoloration fringe has little effect. Modern process films have "all or nothing" characteristics which enable them to produce transparent areas in dense backgrounds from copy of low contrast. The crisp dots of a halftone are formed by a sharply inclined light intensity gradient.

Photography Improves Typewriting

The foregoing explains why photo reproductions of printed copy often look worse than the original while typewriting is improved by photography, facts which photoengravers are well aware of. A selection of the paper and ribbon combination should be based upon examination of negatives under high magnification rather than the appearance of the copy from which they were made. Fidelity of form in the negative is the determining

factor, not sharpness of copy outline. Photography will sharpen any copy.

Although much can be done to improve the typewriter and make it more adaptable to the requirements of the graphic arts, present-day machines, with all their limitations, have a definite field of usefulness, as is proved by the success with which they are used by the government printing plant of the Atomic Energy Commission at Oak Ridge. There are many others, including the rapidly growing Edwards Brothers, Inc., of Ann Arbor, Mich., and Spaulding-Moss Co., of Boston, which have recently inherited from Banker & Tradesman (closed because of composition costs) the Warren publications which are to be printed offset and typed on I.B.M. machines, according to a recently published report.

It would seem that the limitations imposed on short-run publications, especially the very important scientific and technical papers, the ever-increasing cost of composition, and the frequent closings attributed to this cause, should be an incentive to more intensive exploration into the possibilities of the typewriter as a substitute for the composing machine.

In preparing copy with a typewriter, type is not composed. A typewriter can never become a composing or typesetting machine, regardless of how much it is improved. As long as the fundamental principle of using one piece of type at a time is retained, the product will be writing (or typewriting), a long-established fact, but the potentialities of the typewriter as a substitute cannot be denied.

Among the advantages of the typewriter are simplicity, low initial, maintenance, and operating costs, compactness, and speed. Although a speed of 170 words a minute, without error, has been attained, improvement would result from a scientifically arranged keyboard layout such as that designed by Dr. August Dvorak, which reduces finger travel 87 per cent and with which he demonstrated that youngsters with brief training can compete successfully with more experienced typists.

Limitations of Keyboard

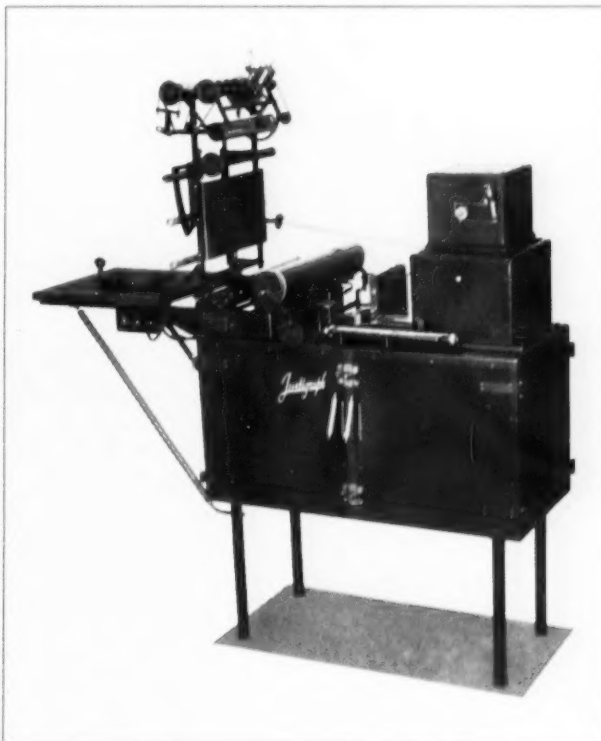
The abbreviated keyboard of the typewriter places limitations on the kind of copy which can be handled to advantage. Copy which uses italicized or bold-faced words, or characters not included in the typewriter font, presents a definite problem. One possibility for overcoming this would be a return to the circular type-bar "basket," even at the sacrifice of visible writing. This could increase the number of bars fourfold. Three-character bars, as used on the old Oliver, and double-shift keys, would add another 50 per cent to type capacity, increasing the present 88 characters to 528. The keyboard could be double bank, as was the Smith-Premier, with additional rows of keys at the top for infrequently used characters. It is not difficult to envision interchangeable type "baskets" or sections to make quick changes of fonts possible.

With few exceptions, typewriting is limited to simple straight matter in sizes 12-point or smaller. The exceptions are

Picking up where the typewriter leaves off, the Justigraph, invented and patented by Mr. Dyer, is designed to take unjustified manuscript, scale it to any desired size between 5½-point and 12-point, justify it, extend, condense or boldface it, automatically delete incorrect lines, insert corrected ones in exact position, and lead it to fit a predetermined space. Final product may be a photographic positive, either on paper or on film, for direct use in offset platemaking department

Obviously it is impossible to show examples of justigraphed typing until machines are completed to perform the operations required by the process. However, to show an approximation of the appearance of copy which has been written on a typewriter and justified by the Justigraph, this specimen has been prepared manually by the use of a camera having tiltable platens. The procedure involves making a negative and a positive of each line, pasting the positive lines up in position, then making the negative from which this specimen was printed.

Even though the greatest care is exercised in measuring the lines, computing the angles, and timing the exposures, the results obtained this way cannot represent the quality of justigraphed material because Justigraph performs the various operations with mechanical precision, not possible by hand methods.



mathematical formulae, tabular work, ruled forms, etc., in which considerable makeup time or hand composition is involved. For such work, reproduction copy of superior quality can be prepared at lower cost by pasting up typed matter, inserting printed symbols, etc., and ruling in lines.

By far the most perplexing problem in preparing typed copy is its justification. Ordinarily, a line is written to approximately the correct length, the amount of adjustment to make it the correct length noted, then rewritten, making the necessary adjustments by varying the spacing between words. This method is inefficient. The second writing consumes 22 per cent more time than the first, as determined from records kept in typing 8,000 pages of copy.

The Coxhead D. S. J. facilitates but does not eliminate double typing. In this machine, after a line has been written to approximate length, a space adjuster is automatically set which adjusts the spacing of the rewritten line without any computation or attention by the typist. It has the further advantage of changeable type faces.

Two Typewriters Needed

The Justewriter consists of two typewriters, one of which is automatically operated. A line is written to approximate length on one typewriter which also prepares a coded record of the line in the form of a perforated paper ribbon. This record includes all spacing information which enables it, when fed into the decoding device of the automatic typewriter, to operate the machine and perfectly justify the line. While the second writing is not eliminated, manual operation in connection with it is avoided. Justowriters have a fast and pleasing keyboard action that makes for speedy, accurate work.

Unlike photocomposers, which deliver type on film, the use of typewriters necessitates camera work as a supplementary operation, where platemaking is involved, except for direct-image work.

A patent has recently been granted the writer on automatic cameras which eliminate double writing entirely by justifying the lines at high speed, while photographing them on film or paper in sizes between 5½- and 12-point, at the same time accomplishing several other useful purposes. A description of the method is not within the scope of an article on typewriters but it is believed that the typing unit should be included because it is the newest application of the typewriter in the printing field.

Basically, this typing unit is the latest model I.B.M. Executive, having interchangeable type bars. It is equipped for pin-feeding paper from a roll and for punching a small rectangular control hole in the right-hand margin after each cor-

(Turn to page 100)

Pointers for Printers on Book Publishing, Getting Copyrights

By Charles R. Brockmann, Asst. Director, Charlotte (N. C.) Public Library

Most printers know that two copies of each book should be sent to the Register of Copyrights as part of the copyrighting procedure. What many printing firms do not know is that one copy should be mailed to the H. W. Wilson Co., 950 University Avenue, New York 52. Another copy should be mailed to R. R. Bowker Co., 62 W. 45th St., New York 19. It would not be out of place to also send a copy to the American Library Association, 50 E. Huron St., Chicago 11.

The H. W. Wilson Co. publishes the *Cumulative Book Index*, a world list of books in the English language and books published in the United States in any language. The *Cumulative Book Index* is published frequently, cumulated several times annually, and eventually cumulated into a huge volume which is a permanent record of books published for a definite number of years. When submitted to the Wilson company, your book will be indexed under its author, title, and as many subject headings as its nature warrants. The name of the author, publisher, price, number of pages, and other data will be given. Ever thereafter, any person seeking information about that particular book title, or a book on that subject or books by that author, can find your book easily. Even though the book is printed for private distribution only, this information should be supplied.

Publicity in Catalogs

The H. W. Wilson Co. also publishes a long list of "analytical" catalogs and other books of a bibliographical nature. When an actual copy is at hand, the book stands a much better chance of being included in one or more of these services. The minimum publicity given any book by the Wilson company, judged by advertising rates, must range from \$50.00 upward, without any cost whatsoever to author, publisher, or printer.

R. R. Bowker Co. produces the *Publishers' Weekly*, an author and title list of books published in the United States. It serves to bring books to the attention of booksellers and librarians quickly, and is the only dependable medium for locating books prior to monthly issues of the *Cumulative Book Index*. Here again the publicity value is high.

The American Library Association is the official organization of the library profession in the United States, with more than 20,000 members. The Association publishes the *Booklist*, a monthly list of recommended books. It also publishes *Subscription Books Bulletin*, in which "subscription" books are evaluated. These

publications are so widely used in libraries that it is usually advisable to submit copies of new books to the American Library Association.

Since complete information may not be apparent from the book or its dust jacket, there should be pasted on the fly leaf of each book a typed slip giving the name of the author, publisher, price, official publication date, if any, and stating from whom copies may be obtained.

When books are copyrighted, information about them will eventually reach the three organizations mentioned above. They will then request of author or printer data for use in *Cumulative Book Index*, *Publishers' Weekly*, and *Booklist*, because it is their business to supply this information. Publication of detailed information about each book will be expedited and entries will be far more complete if a copy of the book is submitted voluntarily immediately on publication.

Easy to Get Copyright

Speaking of copyright suggests that there appear to be many printers in smaller communities still unaware of the simple procedure for copyrighting books or pamphlets. They cannot usually be copyrighted until printed, no matter how much their fond authors may fear theft or plagiarism. On the reverse side of the title page there should appear the word *Copyrighted*, followed by the date (year only).

Under this should appear the exact name of the person or firm owning the copyright. Since someone may want to send a copy abroad, it would not be amiss to print in small letters at the foot of the reverse side of the title page *Printed in the United States of America*.

Every printing establishment having books or other materials to be copyrighted should have a small supply of applications for copyright. These may be obtained free by asking for them from the Copyright Division, Library of Congress, Washington 25, D. C.

One of these forms should be filled out for each book to be copyrighted and should accompany the first two copies of the book produced. To insure proper and prompt handling, make it a practice to paste on the outside of the package containing the books a stamped and addressed envelope containing the application for copyright and a post office money order covering the copyright fee. An applicant should receive his Certificate of Copyright within ten days or two weeks. The copyright is good for 28 years and may be renewed once, for another 28-year period.

Scum, Slurs and Doubles: How to Tell Them Apart

- Hints from LTF book, "How to Make and Run Better Zinc Surface Plates"
- Cause of scum on well sensitized plate is dirty or greasy dampeners
- Correct slur by adjustment of any of four causes pointed out here

Dot slur, doubles, and scum are often confused. The following information on how to tell them apart was taken from LTF's publication "How to Make and Run Better Zinc Surface Plates."

If halftone shadows and reverse lettering are filling in, examine the plate and the prints with a magnifier. Check both the shadows and the highlights.

If halftones and reverse lettering on the plate are filling in while the other blank, non-printing areas are staying clean, the trouble is scum. The dot spread is usually uniform throughout the full scale of tones. Also the spread is usually uniform around the outside edge of each dot.

If the halftones on the plate are clean but are filling in on the prints, the trouble is not scum. It is either a slur or a double.

A slur is usually noticed as a "filling-in" of halftone shadows. It appears as a "drag" or smear at the back edge of each dot. When it first appears, it shows on the blanket but not on the plate. You seldom see it in the highlights. The effect is often uniform over the sheet but may show especially in halftones that are in line with a large solid across the cylinder. It does not occur in streaks except when the cause is a loose blanket. The trouble is most commonly encountered when running coated or enameled stock and especially in plants where the majority of work and experience has been with uncoated papers.

A double usually shows as a distinct double impression of each dot. Sometimes the dots are distinctly paired in the highlights and overlap more and more as you go from the middletones to the shadows.

You'll notice doubles usually on the back edge of the sheets. They occur most commonly with coated paper and/or thin paper.

According to LTF, the most common cause of scum on a well desensitized plate is dirty or greasy dampeners. Dirty dampeners don't transfer enough water to the plate to make it repel ink. The cure, of course, is to clean the dampeners. Another

cause is poor desensitization of the non-printing areas within the halftone. To assure good desensitization, LTF recommends that you put a full charge of ink on the image and powder it before etching. This will prevent the ink on the dots from repelling the etch around the edges of the dots. If the trouble persists, then add a little more etch to the fountain water to keep the dampeners clean and water absorbent.

Slur can be corrected by adjustment of the following causes:

1. Too much back cylinder pressure.
2. Too soft a blanket. For best results when printing from fine grained or smooth plates on coated stock, use a hard blanket and minimum plate-to-blanket pressure.
3. A loose blanket, uneven tension on the blanket, or a blanket installed with the directional arrows or stretch lines across the cylinder instead of around it.
4. Running too much ink or very soft ink.

Doubles are caused when the paper touches the blanket twice. For example, when a ripple forms in the paper just

ahead of the impression, the paper touches the blanket just before the impression and again during the impression. This can happen if the paper has wavy edges and is not flat. A bulge forms ahead of the impression and the paper contacts the blanket prematurely. In this case, the double is usually worse near the back edge of the sheet, especially the back corners.

On multi-color presses, doubles can occur when ink that has just been printed on the sheet is offset to the blanket of the next unit. This ink from the first unit (which is on the blanket of the second unit) can then be transferred to the following sheet if the paper is not flat and is not registering properly. In this case, the double is printed during the second impression. Likewise, a double in the second unit color may occur at the third unit, and a double in the third unit color may occur at the fourth unit.

You'll notice that slur and doubles require adjustments of the press or paper to correct the trouble. A more acid fountain solution will not help and will only shorten the life of the plate.

Green Surface Plates

Surface plates that are allowed to stand overnight before they are put on the press seem to print better than newly made, "green" plates. The Lithographic Technical Foundation believes that the principal reason for this is as follows: Plates that stand before going to press have a chance to become thoroughly dry. So, if you have just finished a plate that has to go on the press immediately, LTF suggests that you reexpose it to the arc light for a few minutes. Or, better yet, heat the finished plate for a short time under a bank of infrared lamps.

When you reexpose the plate to the arc or put it under heat lamps, the plate is warmed up. According to LTF, this warming hardens the image and improves the quality of the etch and gum films. The additional hardening of the image is due mainly to heat and not light action. Be careful not to heat a zinc plate much above 150° F. If you do, the metal may anneal or soften. When this happens, the plate will stretch on the press.

Ralph D. Littlefield (left), lithographic press department foreman for Edward Stern & Co., Philadelphia, received a 35-year service award recently from Maurice Segal, company president



Hints on How to Avoid Paper Wrinkling Will Greatly Reduce Delay in Offset Pressroom

Paper wrinkling, a common cause of press delay, can be greatly reduced by observing the following procedure:

When paper is received in either cases or skids, it is generally so well packed and protected that under normal circumstances, it will not be affected by changes in temperature and humidity. The trouble usually starts when the wrapping is removed long before the paper is to be used, and skids or cases stand exposed.

A recommended method is to open one skid or case, take out enough sheets for makeready, and then carefully replace the wrapper until the job is actually running on the press.

The sheets used for makeready will indicate what may be expected from the paper. If the moisture content of the paper is not in balance with the atmosphere of the pressroom, the sheet will undergo physical dimensional changes, causing wrinkles during printing.

When the moisture content of the paper is less than that of the pressroom, the sheets will wave or curl along the edges. When such is the case, it may be found helpful to have several electric heaters placed around the stack in the feeder. By regulating the distance from the sides of the pile, enough heat may be applied to prevent the exposed edges of the paper from absorbing excess moisture, and thus keep the sheets flat. After the sheets are run through the press, they should be covered with either waste sheets or the original wrapping.

If the paper in the stack has a greater moisture content than the air in the pressroom, the sheets will bulge in the center. In this case, heat should be applied either over the center of the stack in the feeder, or above or below the feeder tapes so that the heat can reach the center of each sheet as it feeds into the press.

On the other hand, if the edges of the paper have absorbed more moisture than the center, heat should be directed to the edges and not over the center of the stack. When applying heat to the edges of the paper, it is wise to use blower nozzles, which are regular equipment on the feeder, to separate the sheets slightly so heat may be absorbed several inches from the edge.

At no time should the amount of heat be excessive or the sheets may curl in the opposite direction. With practice, one should be able to judge the right degree of heat and have it conform with the speed of the press so that the top lift of sheets lays flat as the paper feeds into the press. When the press is stopped, the heat should be turned off.

The heaters best suited for this purpose are strip heaters without polished reflectors.

Reflector heaters are not as effective, as they have a tendency to concentrate or confine the heat to too small an area.

When heat is not applied carefully, it may prove damaging. It must be remembered that it should be used only where required and to the extent needed.—F. & L. Litho Letter.

Why Offset Plates Go Blind

According to the Lithographic Technical Foundation, there are two main reasons for plates going blind on the press: (1) abrasion of the image and (2) an accumulation of gum on the image.

Abrasion of the image can be caused by abrasive material that may get into the ink such as particles of paper coating or paper filler. Or, the ink itself may be at fault since some ink pigments are more abrasive than others. The most common causes of abrasion, however, are (1) excessive pressure between the plate and the blanket or (2) excessive pressure between the plate and the press form rollers. Any of these will result in blinding.

However, LTF believes that most cases of blinding are caused by gum from the fountain solution that has accumulated on the image during the run. In this case, the image is still on the plate. But the gum on it makes the image blind. It wants to take water instead of ink. Obviously, the cure for this type of blinding is to remove the

gum. Here is a trick that LTF has found will usually do the job.

While the press is printing, lift the ink form rollers. Let sheets continue to print until 10 or 12 completely blank sheets have been delivered. Then drop the form rollers. Let the plate ink up and begin to print the sheets again. When 10 or 12 printed sheets have been delivered, lift the ink form rollers again. Let the sheets continue to feed until 10 or 12 blanks have been delivered. Drop the form rollers and let sheets begin to print again. By repeating this operation four or five times, you can frequently take all the gum off the image and restore its ink receptivity.

If this procedure doesn't work, there is a good chance that the plate image has walked off due to abrasion. If the procedure does work, change your fountain solution and reduce the amount of gum you are using.

This same operation during the run will often get a plate to print a little cleaner, sharper, and with a heavier ink lay. It also works to remove gum streaks that may have developed after a plate was gummed up on the press.

This may seem to be the wrong way to cure a blind plate, but oddly enough, it has saved many a plate that otherwise would have had to be made over. If you have a lot of trouble with plates that go blind on the press, chances are that you are using too much gum in your fountain solution.

You won't run into blinding trouble due to gum on the image if a non-blinding lacquer, such as that developed by LTF, was used when the plate was made.

LTF Closed-Circuit TV Show in Kansas City November 4-5

Lithomen in the Plains States are going to have a chance to see one of Litho-

graphic Technical Foundation's closed-circuit TV shows.

A planning committee met early in August and decided to schedule the show for Nov. 4-5 in Kansas City. As in previous shows in other parts of the country, LTF research and scientific workers will star in actual demonstrations of contact printing, platemaking, presswork, and quality control.

Initial plans for the show were made by a committee representing employer organizations and local unions in seven cities. Known as the Midwestern LTF TV Forum, the event will be sponsored jointly by the Graphic Arts Association of Kansas City and several employer organizations, Amalgamated Lithographers of America local unions, and Printing House Craftsmen clubs in the Plains area. Sam D. Goller of the Kansas City Graphic Arts Association and Martin Grayson, international vice-president of ALA, are co-chairmen of the Forum.

Information and reservations may be obtained from Midwestern LTF TV Forum, 801 Graphic Arts Bldg., Kansas City, Mo.

Members of Kansas City steering committee for Midwestern LTF TV Forum include (seated, from left) Jack Wallace, Amalgamated Lithographers of America; Sam Goller, Fine Arts Lithographing Co.; Frank Carl, ALA; (standing) Harvey Reid, ALA; Homer Paris, Paris Printing Co.; M. G. Pittman, Greiner-Fifield Lithographing Co.; Martin Grayson, ALA; and Burdette Yeo, Graphic Arts Association. Forum is scheduled for Nov. 4-5. LTF research and scientific workers will present demonstrations of the various offset techniques



Guides or Stops on Press Must Be Watched in Paper Distortion

It is generally understood that paper, when passing between cylinders under pressure, will fan out or stretch in width. This condition can be aggravated if pressmen overlook the fundamental principle of guides or stops on the press.

If a sheet that has fanned out can be brought back into register by moving the stops, the same principle can cause a sheet to be thrown out of register if the stops do not conform to the contour of the gripper edge of the sheet.

In other words, if the paper has been cut and squared properly, all the stops on the press should be set against the cylinder edge. In years gone by, extra trimming of paper used to be general practice for good register, but little of it is done today.

As an alternative to squaring the paper, it is necessary to lay sheets of the stock against a straight edge to determine whether the side to be used for the gripper edge is either concave or convex. If the paper can be turned so that it will be either one or the other, the individual stops on the press can be set to conform with the contour of the sheets. This will eliminate distortion of the sheet from the beginning, and consequently, when printing the second series of colors, the stops can be moved to compensate for whatever stretch has occurred in printing the first colors.

When stock shows a tendency to fan out and the sheets have to pass through the press from four to six times, regulating the stops from the start of the job may help.

This is an intricate procedure and must be done with very thin shims or pieces of paper. Starting from the center and working toward both ends of the press, each stop should be shimmed slightly more than the next one to give the sheet a concave edge when laid in the grippers.

This will make the image print short across the sheet, and if the paper should fan out it can be brought in again by simply setting the stops back to the cylinder edge. Then if the paper should fan out still more in succeeding colors, the stops may be underlaid or shimmed in the reverse or convex manner.

Very little distortion or fanning out will occur in printing if all the stops on the cylinder touch the sheet with the same tension.

On presses with three-point register, this problem must be approached in a different manner. Since there are only two points of register on the gripper edge of the sheet, the squaring of the sheet is less important. It is, however, very important that the sheet lay perfectly flat on the feeder delivery when the grippers on the

press cylinder close and take the sheet. The slightest bulge or distortion at this time will cause misregister of some portion of the sheet.

On presses where the feeder tapes are suspended over a large area the mere flapping or chatter of the tapes along the back edge of the sheet can cause fanning or misregister, to some extent. Here again, the image takes form on the paper according to the position of the sheet when placed into the guides and grippers.

All adjustments should be taken care of at the start of the job, for any changes made between the printing of colors may cause misregister.

To compensate for any fanning out, it is necessary to bustle the sheet by raising the center of the back edge. As the sheet lays in the guide at the time the cylinder grippers close, the bustle at the back edge causes the front or gripper edge to form an arc, which is convex. The result is the same as when the stops are underlaid on presses without three-point register.—*F. & L. Litho Letter*.

Guide to Offset Process

A Missouri printing firm has produced a colorful booklet to tell its customers about the advantages and limitations of offset printing, and how to apply lithography to their printing needs.

Clark Printing Co. of Kansas City says the booklet has three purposes: to give a nontechnical explanation of the offset process; to further clarify the process for those who already know something about it; and to demonstrate layout possibilities and color effects.

Aerial work at Metropolitan Press, Seattle, was necessary during installation of 5,100-pound three-color camera. Oscar Higgins, job superintendent, rides the camera monorail to second floor.



Concise, factual copy is arranged under headings such as "The Birth of Lithography," "The Principles of Offset," and "Offset as a Creative Medium." The center spread lines up, side by side, the advantages and limitations of offset and letterpress, and another page tells which jobs are most suitable for each process.

The 16-page, 5x7¼-inch booklet is dressed up with spot illustrations overprinted in three colors. Some of the text is based on material that originally appeared in *THE INLAND PRINTER*.

LTF, Litho Council Plan Industry Welfare Meetings

Representatives of the Lithographic Technical Foundation and the International Council of the Amalgamated Lithographers of America have joined hands in an effort to determine common grounds on which they can work together for the welfare of the litho industry.

This cooperation stemmed from an International Council resolution proposing a joint meeting to discuss new technical developments and related industry problems with a view to fostering a program "which shall give sustenance" to these principles:

"That lithography is a process dependent on high skills; that lithography is the fastest growing part of the graphic arts; that the litho industry shall continue to grow and prosper upon a full blend of skills and technical progress."

The resolution stressed Amalgamated's consistent policy of encouraging new developments for the benefit of the entire industry. It stated that full use of present and future technological advancement depends upon the capacities and attitudes of litho workers, which determine the degree of efficient use of new materials, equipment and techniques.

In response to this resolution, LTF named a committee to meet with International Council representatives to consider ways and means of implementing the cooperation suggested. The joint group explored the following general areas, among others, within which they felt they could and would develop specific programs for industry approval:

Journeymen and apprentice training to achieve and maintain highest possible skills and full use of the capacities of lithographers.

Desirable qualifications of new employees. To help attract into the industry young men whose natural abilities and capacities fit the industry's needs and particular skill requirements.

Consideration of technical developments within the industry.

- The earliest printed New Year's greeting was made by Gutenberg in December 1454 in his twelve-page leaflet, "A Warning to Christendom Against the Turks."

LESSON OF MONTH FOR COMPOSITORS

TY

"typographic niceties"

PO

by Eugene Shontag

GR

a visual study of the use of letter spacing, word-spacing,

AP

leading, pointers, descenders, indentions, initials,

HY

serifments, etc., in current printed matter of all media.

Artists—picture-drawing kind, we mean—too often horn in or are drawn and even driven into designing and otherwise planning typography. Alas and alack—for the typographer! Nine times in ten, it flops, though the talent for doing it might seem natural. The reason for failure is obvious. The artist thinks of the "picture," the advertisement or whatnot as a visual entity, overlooks that it must be read to justify being done. The mailing card above, reproduced from 6- by 9-inch original, certainly qualifies as ingenious and different. It is certainly a "picture" of sorts, but who is going to read that small type, those pygmy lines tucked between comparatively gigantic letters? Another of the series (below) is better because the message of the advertisement, still in type too small (because stock isn't white), stands by itself

TY PO GR AP HY

selecting
the
composing
method

by Joseph Miller

setting the typesetting

method to selecting

method setting, etc.

etc. A visual introduction

SPECIMEN REVIEW

By J. L. FRAZIER

Color Emphasizes by Contrast

SERVICE TYPOGRAPHERS, INCORPORATED, Indianapolis.—The blotter announcing your opening for business is creditable even to Tilmon Farrow, good typographer for many years. As simple as can be, the copy is expertly presented in a balanced arrangement without stiff centering. The letter part of your telephone number, "ME," caused us to sit up and take notice. With these letters in a large and bold sans serif type and in the second color, one may read the heading, "Fine advertising typography, call ME." Excellent taste was exercised in selecting the dull and rather light blue-gray color. It is employed only for the letters just mentioned, a second, smaller telephone number line, and the signature line, and all stand out well enough for the purpose. In the circumstances, red or any strong color would have been garish and disconcerting, would not have provided the emphasis where it counts any more than the blue-gray does. Besides, what's beautiful can attract just as easily as what's powerful. Is it not so?

Close Word Spacing Is Best

BEBOUT & DOWNS of Cleveland.—The design of the notepad and envelope for Dream Haven Motel is commendably fresh, due to the informal layout. The informality results from the lines being nearly but not actually centered, balanced in the design by the small thumbnail sketch of a countryside scene. This sketch is outlined in black and filled in with green. We suggest that the two lines of

the address, especially on the envelope, are too large. Also, the city address on both items is letterspaced too widely. There is a tendency to space words too far apart, something you should guard against. All that is required is just enough space between words to keep them from "running together." The green is commendably soft and dull. If it was bright, the effect might be too glaring, since so much of the design is in green. On the other hand, and for other jobs, there isn't much contrast between this green and the black. Furthermore, the black outlining on the sketch doesn't show up too clearly over the green background. We mention these angles for future general reference and on other work. Certainly, the items merit being mailed to your prospect list with your small gummed label attached—a type of advertising you have been using for years, as we recall.

The Old Story: Type Too Small

ANDREWS PRINTING COMPANY of Chattanooga, Tennessee.—Your blotter, "The Raider Sez," deserves to have been full standard size, specifically so the comparatively long "essay" about your city (which we also like) might be set in type large enough to be read comfortably. Look at the block of text and you'll realize it makes a quite forbidding impact. Remember that folks don't pick up blotters as they do magazines, for things they want to read. Any blotter copy, by and large, should be brief and to the point. In your case, with the type larger on a full-size blotter, the same solidity of effect would still be evident

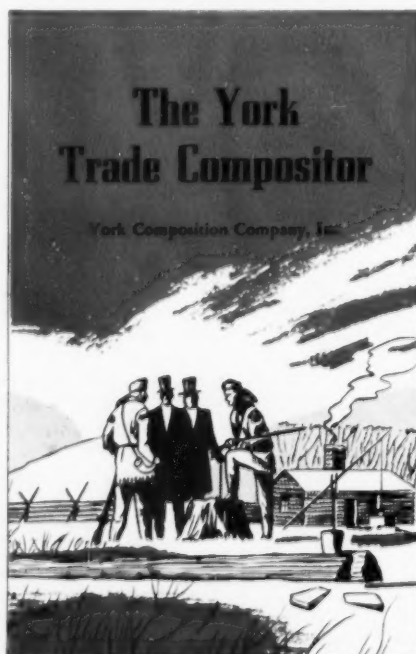
August, 1955

The York Trade Compositor

THE YORK COMPOSITION CO., INC.
YORK, PENNSYLVANIA

The York Trade Compositor

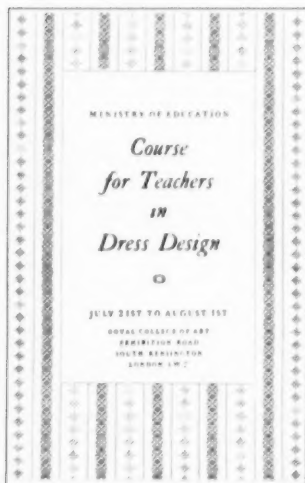
York Composition Company, Inc.



For years, until a year ago, ace typographer Howard N. King maintained Phil Mann's company magazine on a high plane in design and typography. Howard had to give it up and Phil had to take over, how well being demonstrated by these fine covers. Colors are, first, red and black on pale green, black and deep green on toned stock

Items submitted for review must be sent flat—unfolded, not rolled. Replies by mail cannot, regrettably, be made

despite the improved readability of the type. However, one subhead could easily increase initial interest, and would surely help to maintain interest once it was aroused. The subhead would make the copy seem shorter. Another point: The heading—set in a delicate, esthetic cursive—is so weak that it scarcely counts. The best cursive types aren't even moderately legible, and size is necessary to compensate. You



Chaste and, so, highly suitable title page of folder from Guildford (England) School of Arts. Original is printed in deep brown and pink on white card stock

might as well forego heads above the copy if the size is such that they don't catch the eye and encourage reading. Finally, as the foregoing suggests, the complete effect is weak and flat.

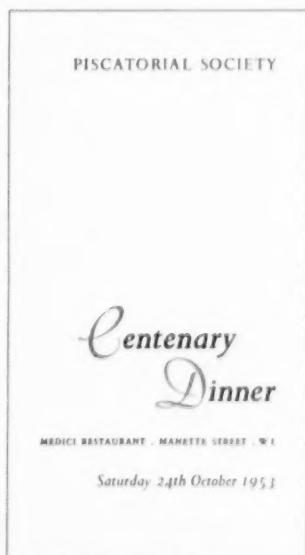
Avoid This Clutter!

GEORGE H. CAMPBELL, Hammond, Louisiana.—We bow in apology for neglecting to acknowledge your letter and the accompanying clipping of two newspaper advertisements. The neglect was purely accidental, beginning with the idea of doing a rather special article. The clipping you sent, from the *Hammond Vindicator*, contains two double-column by six-inch advertisements, one atop the other. Neither has a complete border, but each has rule bands of varying weight and number at its top and bottom; there are parallel two-point rules, a double regulation cut-off rule between the ads, and a black 12-point rule (the top band of the lower ad), all cluttered together. You write, "I

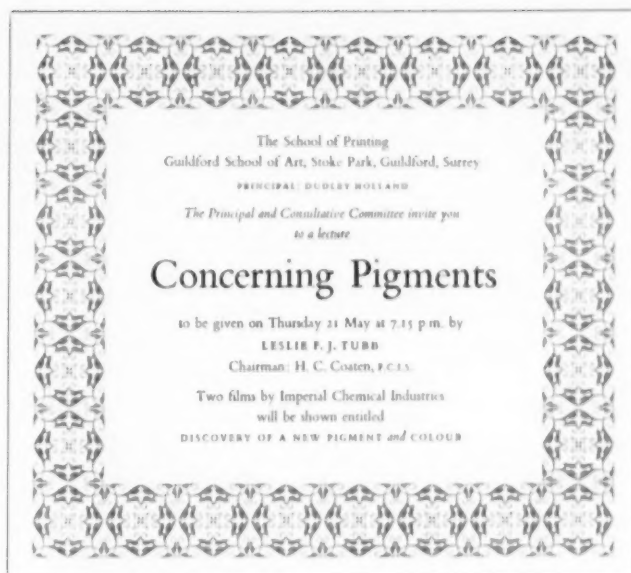
think they look very bad with so much space killed by cut-off rules and markers, top and bottom." We agree. And we agree also with your second observation that one cut-off rule between the ads would suffice, that it "makes the paper look like it is in mourning, with so much blackness involved." Amen to all that, we say. Complete two-point rule borders would be much better—an all-around border would set the ads off from the text on the left side and would reduce the clutter between them, where the regular cut-off rule would be adequate. One should never lose sight of the fact that advertisers pay for space so that what they have to say is read. As someone once said, "Type is the thing." Accessories should accent the type rather than dominate it.

Static Layout Taboo Here!

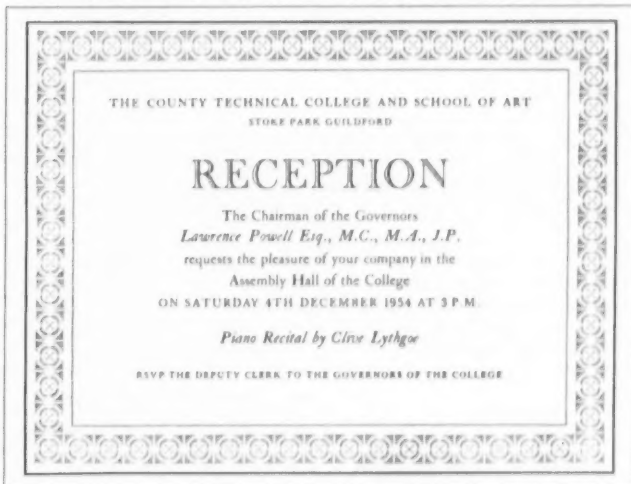
C. P. SCHMIDT & SONS of Newark, New Jersey.—Whoever designed the stationery you submit, especially the letterheads, deserves high praise on two features, and needs to be warned about another point that sometimes—but not always—all but nullifies the potential of the praiseworthy features. Your designer has a definite flair for interesting, attractive, and effective layout. He also shows a keener than usual sense of display values—specifically, in regard to what copy should be emphasized and how much. Unsymmetrical without exception, the designs are what might be termed lively. At the same time, they are quite well balanced. Such layouts employing proper display of the different copy elements—with featured lines, and particularly the company names—in characterful or beautiful types, get and hold attention where static designs of centered lines would not. The hitch is that too many and noticeably unrelated types are some-

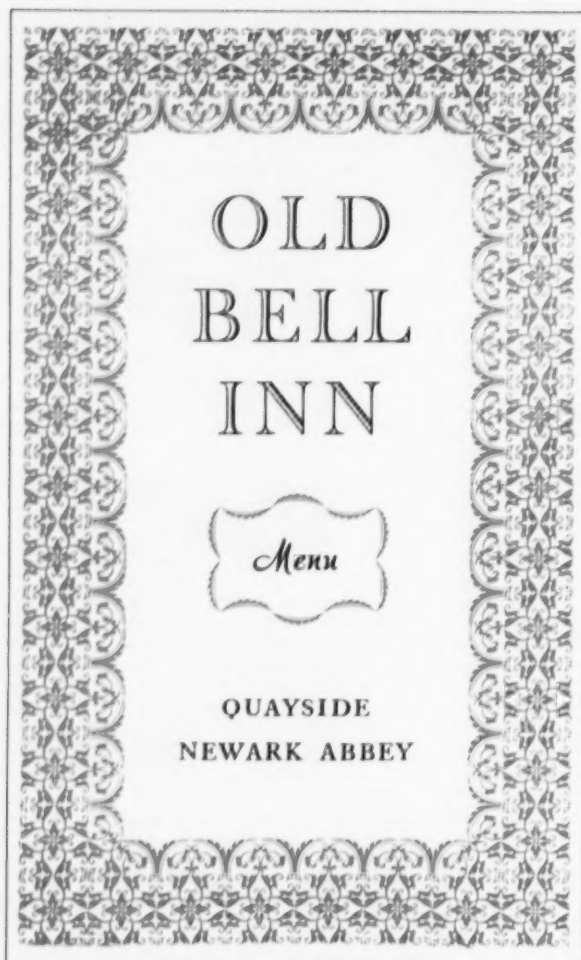


Title and spread of folder from Silver Jubilee Year Book of printing department, North-Western Polytechnic (school) at London. Commendably free layout of beautiful types results in charmingly fresh look. Red on original is better than green used here

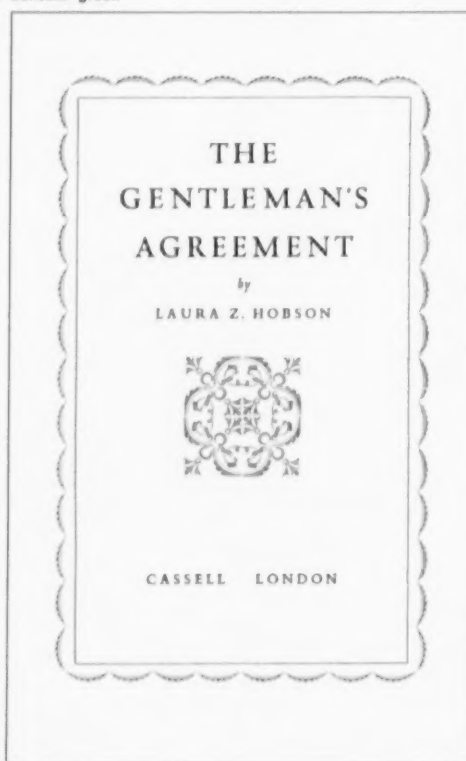
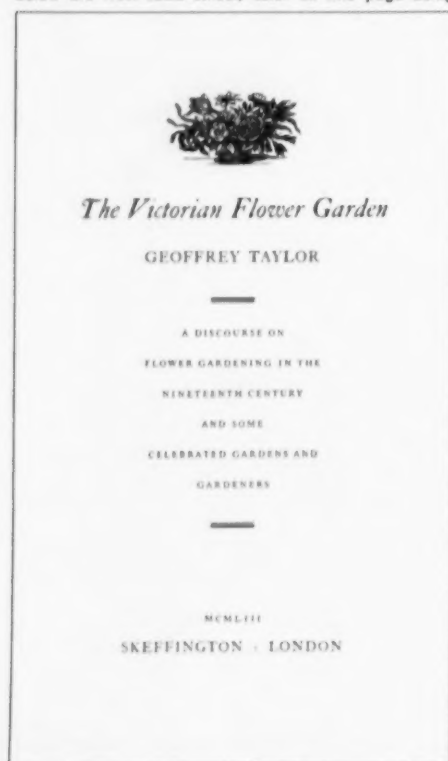


Items on this and, save one, on next page have been held up in hope of getting more in time and devoting entire department to showing work from England. Hope unrealized, and as a salute to craftsmanship there, we show what we can now. Our "cousins" didn't succumb to the urge of cubism and other modernistic devices of a generation ago as we here did, kept their feet on the ground. Colors on cards above and below from printing department of school named are blue and green





Seemingly, the English appreciate the more esthetic of conventional Roman types more than do Americans, realize more fully, we think—that power, like that of title from large menu above, may be achieved along with beauty. On original from North-Western school, color is a strong, bright pink. Items below are from same school, color on title page being a delicate green



times combined in one heading. Four, for example, are used on the heading for Lacquer Specialties, Incorporated, the copy for which is not at all extensive. Two styles at most should suffice for a letterhead with the usual amount of copy, and even these ordinarily should have common design features. We're not keen on the rather exotic type used for the name line of these headings, but you could have done much worse. Actually, it is a most distinctive, unusual style which on occasion could be "just what the doctor ordered." Presswork and colors also are of high order, which seems to imply that the whole Schmidt force has a hand in turning out the fine work you do.

Interesting Letterhead Idea

RICHMOND PRINTING COMPANY, Chicago.—The fact that your letterhead scores effectively—with the featured lines, name and address in the very old-fashioned and unstylish Franklin Gothic—speaks volumes, as it were, for its layout. The regular-size sheet is edged on both sides with rather deep-gray bands about an eighth-inch wide. About an inch from the left side, a two-point rule in red bleeds off the top and leads to a small silhouette of a man and a hand press, also in red, near the bottom. These red elements constitute an interesting decorative touch and will enforce off-center typing of letters—most of which are undoubtedly short and wouldn't look too well if typed to the normal width suggested by the full width of the sheet. As a matter of fact, most business letters are too short for an 8½-by 11-inch sheet unless the lines are shortened to gain a pleasing amount of depth. Your name in 24-point Franklin Gothic, the street and

AVAILABLE

venus EXTRA BOLD

EXTENDED

This is a type face receiving quite a play these days. Keep your work in the spirit of today! Also available is Venus Bold Extended in sizes 14 to 36 point, together with Franklin Gothic Wide in the same sizes. These type faces are foundry and are available as repro proofs, electros or plastic plates.

SIZES

8 PT. TO **36**

Type faces are Venus Bold Extended with Line and Union Roman.

CECIL H. WRIGHTSON, INC.
truly a distinctive
TYPESETTING Service
 74 India Street, Boston 10, Mass.
 HANcock 6-1150

A table amount of \$1.00 to cover cost of handling and mailing will bring a 300 page specimen book. The contents make a handy working tool for those who use type.

Boston typographer's postcard promotion sets a record in both numbers and excellence

number in the 10-point size of an up-to-date sans serif, and "Chicago" in bold Bank Script are on centered lines, the name and city lines being in red. The telephone number, printed in the sans serif in black, starts directly at the right of the tiny cut in the lower left corner. Even though very simple, the layout plan is pleasing, interesting, and—most important—practical. Two features—if that's the word—might be unsatisfactory on other items. One is that the more prominent elements are in red, which should be restricted to small areas, as a rule. The other point has to do with letter-spacing. If you letterspace the feature line moderately, all the other display lines should be letterspaced, too. Because script cannot be letterspaced, you'll note the inconsistency—mild, of course—in the name "Chicago" in contrast to the two letterspaced lines.

Squaring Lines at Fault

FRANK DANIELS, PTY. LTD., of Perth, Australia.—We are confident that your monthly calendar cards—punched at the top for hanging—bring results. The 4½-by 7½-inch cards, although varying in color from month to month, have a typographic treatment that is always the same—without frills of any sort—simple and eminently clear due to the relatively large type used. At the top of each, there's a brief quotation, usually with a humorous angle. One reads, "When you're getting kicked from the rear, it means you're in front." Figures of the current month's calendar follow the epigram, and then come your name, address, etc.—the conventional signature group. Variety in appearance and improved separation of the three elements would result if the calendar unit were in a plain rule panel. As it is, the type of the three copy elements tends to run together, even though the name of the month and a sketch in color, above and below the calendar, constitute a fairly definite separation. your circular, "Big or small, we print them all," is effectively laid

out, but the words in practically every display line are too widely spaced. The rule among the best book printers is to use five-to-em spaces in obtaining the best effects. The error is most noticeable in the second display line, "we print them all." This line could be short of full measure, flush left rather than centered, of course. The wide gaps between the list of items below the head should certainly have been overcome, to eliminate the two rivers of white space running through the block. Type one size larger was easily possible and would have required little if any more space if the wide gaps between the items were closed up.

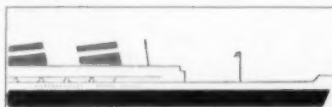
Cute Idea for Printer's Blotter

BUFFALO TYPE SERVICE CORPORATION of Buffalo, New York.—While it is well designed, displayed, and set, a feature only incidentally concerned with the aims and objects of this department claims our major interest in your latest blotter, "Mona Lisa in a Two-Bit Frame." We mean the copy. It's the most interesting display we've seen in years over an item of printer's or typographer's advertising. It is as apropos as it is interesting, and should be mightily effective in getting attention. The opening lines of the text, as well as the heading, offer a slant others might adapt to good advantage, so we will quote. Referring to the title, the text begins, "Silly, but too often true . . . how often a buyer of typography uses top-notch art, super-duper copy talent, the most efficient production, high-priced space, and then 'shops' for typography and gets a two-bit job." The heading is full measure across the top, and the block of type following is flanked on the left by an illustration (*unlike* the "Mona Lisa") and on the right by the August calendar. The conventional signature copy follows, printed over a yellow band bleeding off the sides and bottom. Set in a shaded type, the words "Mona Lisa" at the start of the display line are faint and indistinct in the yellow, quite in contrast with the rest of the line, which is in extra-bold extended sans serif in the deep brown key color. Fault Number 2 is that the small calendar block doesn't fit the space in which it is placed, the margins being widely at variance. This is not as serious as printing "Mona Lisa" in the yellow, but the whiting-out around the panel could be improved easily. The text might be set in larger type with the first two or three lines over the panel, thus tending more nearly to equalize the space on all four sides of the panel. Massing white space in a spot or two is often effective, but the position of the massed white space where it will set off some feature of the design is an important consideration. On the whole, though, the blotter is excellent, and the brown-and-yellow combination on white paper is good, too.

We Didn't Get It; Would You?

J. KLEIN & SONS, Montreal, Quebec.—The folder announcing your new location brings up a pair of interesting points worthy of the attention of all readers. We contemplated the first page and were concerned over the absence of what we would expect to find in the way of a firm name. Of course, we saw the name, "Linography" in 36-point extra-bold square-serif type at the bottom, and we were at the point of writing that you had committed the "unpardonable sin" of omitting your name from your advertising. Then, purely by accident, we looked at the envelope and there, beneath "J. Klein & Sons," we found "Linography" again. We have come to the conclusion that you prefer to be known as "Linography" rather than "J. Klein & Sons." We question the use of the word for the name of a company unless it is accompanied by

LETTERHEADS



WORLD TRAVEL BUREAU

500 FOURTH AVENUE • NEW YORK 17, N. Y.
TELEPHONE: ADAMS 8-7080 • CABLE: WORLD

HOME LOAN COMPANY



W. SUTTON, MANAGER • TELEPHONE 2322
ROOM 47 FIRST NATIONAL BANK BUILDING • BELLVILLE, ILLINOIS



De Soto INDUSTRIAL CORPORATION

RALPH E. WIEGEL
PRESIDENT

1184 NORTH MAIN STREET • TELEPHONE DE SOTO 24
DE SOTO, MISSOURI

EMIL GEORG SAHLIN • TYPOGRAPHER



180 Norwalk Avenue • Buffalo 16, N. Y.



H. Edward Oliver

Designing For Business

62 FLAX HILL ROAD • SOUTH NORWALK • CONNECTICUT • Temple 8-3721

DOROTHY COLE • Advertising

TELEPHONE MARLBORO 3863 • R.F.D. 2 ALLIANCE, OHIO

C. P. Schmidt & SONS



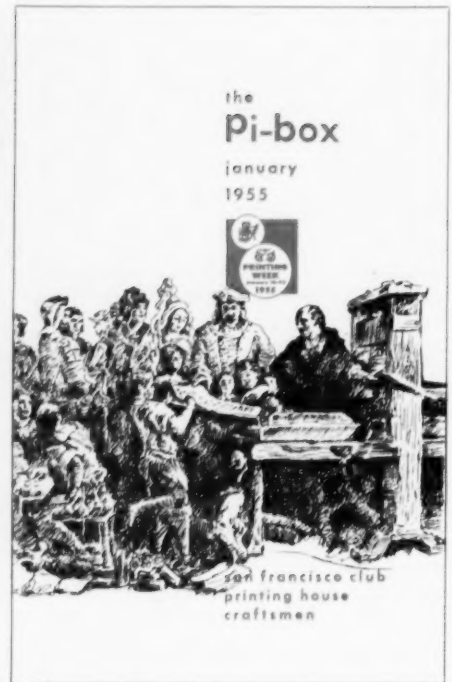
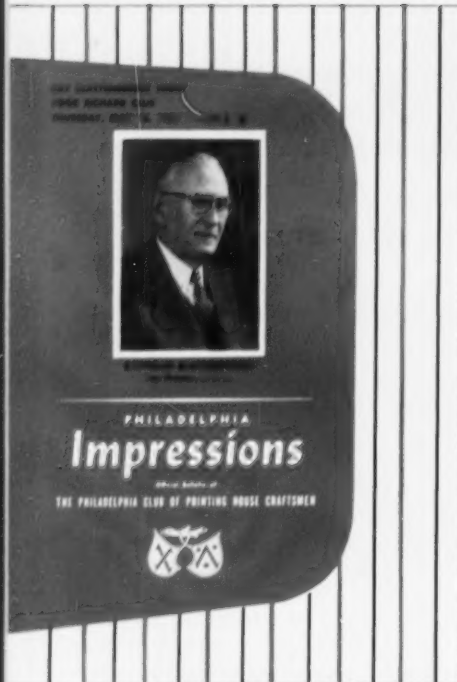
Printing

MA 8-7854

SINCE 1892

ELEVEN ELMORE STREET
Newark 5, New Jersey

On striking top design from brochure of Strathmore Paper Company the heavy rule extending across sheet is in a third color, gray. Leaf ornament in next by Max McGee, Springfield, Illinois, is deep olive, near black. Words of main line are spaced too widely on effective DeSoto layout from The Jefferson Republic, DeSoto, Missouri. Sahlin's notehead design,—color, of course, red—is ideal for top-right typographer he is. Pale blue is good second color on Dorothy Cole design by J. F. Tucker, New Philadelphia, Ohio, and red is quite the thing on Oliver's—good, too, on the heavy Schmidt design



The *Inland Printer* cites the six covers from local clubs of Printing House Craftsmen reproduced on this page as among the very best appearing during the year. Color on Philadelphia's standard cover (left, above) is a pale dull blue, the paper is white

Characteristic American Indian design motifs suitably feature the Albuquerque cover, original of which is in black and soft red on light tan stock. The San Francisco design is in deep gray, toned olive, and dull blue on gray—an unusual combination

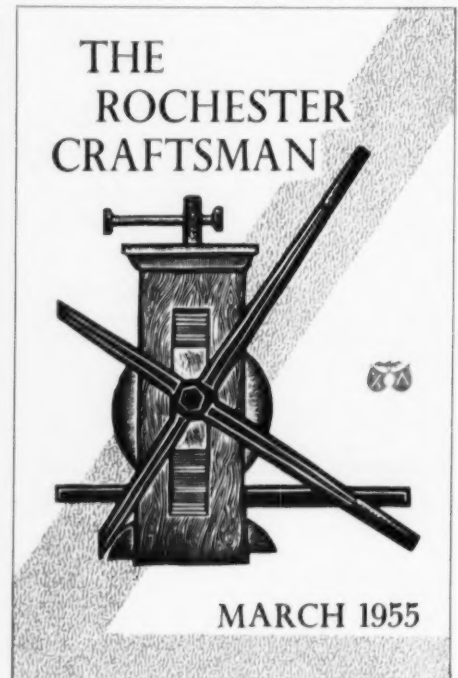
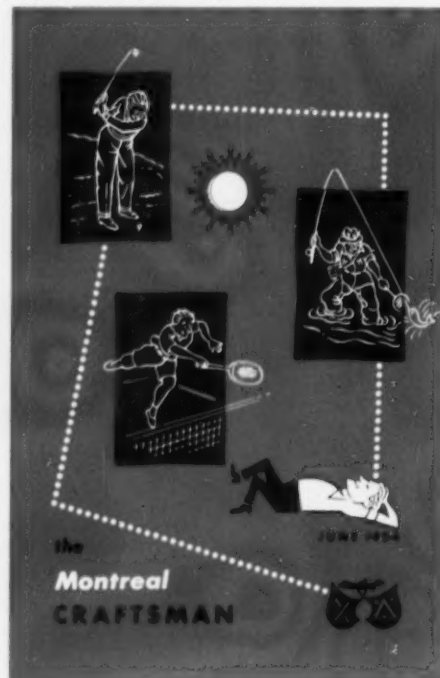
"Limited" or "Incorporated." Even then, it would seem better if a compound word were used, with both parts capitalized—for example, "Lino-Graphy" or "Lino-Graphic." We are not a lexicographer, but "Linography" suggests to use a product rather than a company name. Another point: The page is over-displayed, not so much because too many parts of the copy are emphasized as because the four lines of major display are so extremely large and bold in relation to the subordinate matter. The contrast in tone is so great that the smaller type seems to be printed

in a tint of the deep blue. That is contrary to the rule that the stronger elements of a design should be in the weaker color. The effect would be better esthetically if the new street address in one line and the telephone number in another were printed in a second color, even red. And red is weaker than black. The other big elements—"Attention" in the upper left corner and "Linography" in the lower right corner—could well remain in the deep blue because they're at the outside and rather "frame" the whole. With the change suggested, the display would be less

overpowering, and by contrast the two red lines would have the special emphasis they deserve. There is congestion, affecting balance adversely, along the left, and this would be overcome and the distribution of white space improved if the ITCA emblem were shifted to the right, just preceding "Linography." Right or wrong, we still don't go for the name you have adopted. The confusion we felt may have been overcome in your locality through long use, but the fact that it existed here is food for thought, particularly to all contemplating a company name.

Newark's dramatic design is standard for a year, one shown (left, below) being in green and black on India-tint paper. Background on Montreal's original is a rosy beige, what's black here is a deep very gray, faintly, it seems, toned with green

Credit for the interesting cover (right, below) goes to printing department of Rochester (N.Y.) Institute of Technology. Issue was senior project of students Chester Daniels, Peter Verstraete, John Petrycki, and Ed Roth. Second color on white is a rich yellow



Too Many Type Styles?

DANVILLE PRINTING COMPANY of Danville, Virginia.—You have Lydian, and since it is, in our opinion, the best and most versatile type for a general run of commercial printing—stationery, cards, enclosures, blotters, and the like—you would do well to discard all of the others except the sans serif we find, but not featured, in one or two items. Eve Bold is a good style on occasions and the ornate caps used for the "Who's at Bat?" heading on your circular do well enough now and then, but the condensed square-serif or Egyptian style Stymie, or one like it, is one to use when there's nothing better, a most unfortunate situation. The letter-size

sans serif. Why not Lydian for all? Use of several different types, even if good ones, results in something comparable to a cross-bred animal in comparison with a thoroughbred, the latter effected in typography by consistent use of one display type for all major lines. Even though the different styles may be good, character is sacrificed. Ask yourself this question: "Why set the firm name, all three important words, wholly in lower case?" That's an especially pertinent question when you begin all words of the secondary display with caps. Once in a blue moon we can "see" setting a word or two of very big top display without caps, but never for firm names. We're bullish on the use of white space, especially if it is nicely and/or effectively allocated, also if it doesn't involve use of smaller type than desirable. Distribution is effective on this circular, but not on "Who's at bat?" In view of the amount of space, the type of the text could well be a size larger. An attempt was made to "kill" the space believed excessive by setting the block of text with sides aslant, lines even length, of course. The result is that white areas are not only excessive, but of unpleasing outline. The whole composition seems scattered rather than held together. Proportionately to size of sheet and copy, the main heads are smaller than desirable, especially with consideration to areas occupied. "Who's at Bat?" would be better if the lines were moved to the right, closer to the picture, leaving more space at the left, and if the lines were spaced out six points more for better balanced distribution. All short words, the other heading lacks pleasing contour and variety in the group as a whole, particularly since all lines are very short and there's no variety to break the monotony. Finally, the copy in the upper left-hand corner of each circular is interesting enough to justify much larger type. It is easy to miss, "If winter comes, can spring be far behind?" And it hooks up with the much larger type of "Who's at bat?" With the corner copy so small in the other, the big display, "Pay to get out of bed?", gives an entirely wrong impression. It intimates one has to buy his way out of bed. Big type is read ahead of associated small type, remember. The copy in the wee type, tucked close in the corner, is closely related, the whole reading, "There are days when it doesn't even." Get the point?



We don't believe in doing things

THE OLD-FASHIONED WAY

Modern, up-to-date machinery and equipment, highly skilled personnel

all the popular type faces together with a Planning and Layout Department to handle things typographically. It all adds up to perfect satisfaction to your buyer. Type faces used here are foundry Cartoon Bold with line-set Gothic Nos. 18 and 20. Send \$1.00 as token payment for specimen book.

CECIL H. WRIGHTSON
INC.

a distinctive **TYPESETTING** service


74 INDIA STREET, BOSTON HANCOCK 6-1150

Silhouette planes—or crows—dramatize heading on post card (above) of progressive advertising typographer, design by Frank Lightbown

circular mentioned above and another headed, "Pay to get out of bed," are interesting at first glance—important, of course. They could be made more interesting, especially more readable—meaning not only legible—and more impressive. First, too many display types are used in the second where three copy elements are in three different types, Lydian, Eve Bold, and the



Both in its appearance and appeal this reproduction of 9 1/2 by 6 1/2-inch envelope of Rolf-Clark-Stone, Toronto, falls far short of representing original printed in pale green and black on white



THE PI-BOX

OFFICIAL PUBLICATION OF THE SAN FRANCISCO CLUB OF PRINTING HOUSE CRAFTSMEN

PHOTOENGRAVING NIGHT

JULY 1955

Oh, for another design featuring silhouettes so our page might be a hundred per cent endorsement of that illustration style which, on occasions where suitable, provides a most effective change of pace



A Fashion Story

BY MARIE ANDRE

A face or figure should be directed so it leads the eye to what's important to see, not out of book or ad. On this striking cover by Emil Georg Sahlin, Buffalo, milady leads one nowhere, so into the booklet

Scanning the Scene

Through the Eyes of



"JL"

Champion of Offset Lithography

Many men have done great things for their respective companies, but contributed little if anything, at least notable, to the good and welfare of their industries. Others, through association activity and otherwise, have done Trojan service in their industry, their businesses the while suffering. The rare one is the fellow who renders plus service to his company and at the same time is a leader to industry, including competitors. Harry A. Porter is one of those rare exceptions.

Since our subject will shortly observe the 50th anniversary of his association with his great company at testimonial dinners garnished with acclaim—as the 25th, 30th, and others, I know, have been—and, since he is probably the best known personality of this industry, I'm convinced of the warmest imaginable reception of what I've set myself to write about him. Testimonial—sort of a medal-pinning ceremony—yes, indeed!

I've known Harry A. Porter—born October 12, 1886, at Warren, Ohio—right at forty years now, but did not until recently know what the initial "A" represents. For the record, that "A" stands for Alanson. It's quite good enough, but I'm sure that if his parents could have known, or even divined, how their baby would turn out, even at an early age, they'd agree with me that "Affable," "Active" or "Able" would be really descriptive—for Harry is all three and more.

It was April, 1906—when the first practical offset litho press was built—that he was employed on a temporary basis by the Harris Automatic Press Company of Niles, Ohio, as combination office boy and advertising manager. He was nineteen at the time, through high school, but in no position to go to college—which seeming misfortune, it turns out, resulted in the opportunity of a lifetime. Since Harris had built letterpress machines before, Harry was in offset lithography practically at its birth during July, 1906.

Harry was sent to the Chicago sales office of the original company in 1911, but returned to the home office at Niles in 1914, and there became sales manager in 1916, a year before removal of the company to Cleveland. In 1928, a year after the Harris Automatic Press Company merged with the Seybold Machine Com-

pany and the Premier-Potter Press Company, he became vice-president in charge of sales for the combined company, known as Harris-Seybold-Potter Company, and since 1947 as the Harris-Seybold Company. He served on the company's board of directors from 1929 to 1952, and continues to meet with them in an advisory capacity.

Now, this must be told right here. It represents the measure of the man in realizing the importance of the long range view, of placing one's cards face up on the table—demonstrates his really phenomenal sales ability. Came, then, castastrophe in consequence of skyrocketing prices of all materials. The company wanted to cancel all orders, but Harry insisted that to do so would be business suicide. So he traveled from coast to coast during the next several months, selling presses at prices from \$1,500 to \$2,000 more than contracted for. The company was saved.

Filling his official positions capably, as the tenure in those positions must indicate, and attending just about all conventions of the industry, Porter was in 1937 proclaimed the world's leading salesman of offset presses, personally securing orders that year for eighteen color offset machines. For years he has figuratively lived on wheels, traveling an average of 50,000 to 60,000 miles a year.

Harry was present at the birth of offset lithography; not only that, but he nursed it from a weakling to sturdy manhood. Practically speaking, he has been the No. 1 spokesman for offset lithography, his enthusiasm and urge to sell being always tempered with his oft-expressed and honest view that the different processes were not antagonistic.

I have had personal experiences to demonstrate what a tough road he must have traveled, filling that unofficial role as No. 1 spokesman for offset lithography when the going was toughest.

No technician—simply a good listener and fortunately to the right people, including Harry A. Porter—I championed the offset method when—accomplished largely with paper negatives—it was frowned upon as a cheap method, adapted for cheap papers, producing inferior work, especially in black on white.

Years earlier I had been sold on the idea that the camera was certain to play an

increasingly important role in printing by no less an authority than Stephen H. Horgan, who made the first letterpress halftone, itself "not so hot." I could see the merit of the thin zinc offset plates and the practical rotary press action. I campaigned for the *potentials* of the method and its advantages, not only in the pages of THE INLAND PRINTER but in frequent talks.

At a meeting in central Illinois more than twenty years ago, I went all out for and advocated quick study of and fitting out for the new process, then a subject on every printer's tongue. After I was through speaking, a master printer came forward and lambasted me unmercifully for advocating such an inferior method and scaring printers generally with the threat that their present equipment was about to become junk. That fellow's view was rather representative at the time.

However, the sun began to peep over the horizon. More and more printers marched up the aisle to conversion—opportunity for increased, versatile, and rational production. Later, at a meeting of



Harry A. Porter

Twin Cities printers, I spoke in the same vein. In consequence, a Minneapolis trade compositor and advertising typographer determined to equip his plant to supply litho printers with everything, including plates ready for the press, except the presses. Two years later, he announced publicly that with one-third of his investment in offset platemaking equipment, he

realized two-thirds of his profit. Many consider typesetting and offset plate production an ideal combination.

I could go on and relate many other experiences, but Harry, closer to the scene of operations, could relate more and better ones. The essence of all this, of course, is that Harry A. Porter, as No. 1 spokesman for offset lithography, has figuratively been a Moses leading printers to the promised land. To have arrived where we are is a tremendous advance. To have spearheaded that advance—person to person, in talks, and in magazine articles—warrants any honor he may be given.

Appearances as guest speaker on subjects of his current greatest interest greatly outnumber his magazine articles. He's an intense, veteran campaigner. In the early '40s, orally and in print, he went all out on modernization. An article, "More Books by Offset," published in 1941, was as prophetic as it was leading. He campaigned early, often, and long for the use of more color in advertising.

I'm not going to attempt to name the organizations in which Harry A. Porter has served as officer and director. Since he believes in advertising, knows that "It pays to advertise," and since one of his chief enthusiasms is the power of letters in selling, his interest in advertising organizations came as naturally as his interest in the printing groups with which he is and has been affiliated. His great participation and influence led to his election in 1949 as president of one of the largest and greatest, the Direct Mail Advertising Association. In an organization that large, this was being singled out with a fine-tooth comb. I am told—what I can readily believe of such an affable, alert, active, and able leader,—that he quickly brought the DMAA into a fever of activity the like of which has characterized few administrations of this long-established organization. In consequence, he became its fourth Life Member. He prizes also the membership certificate in the International Printing Pressmen's and Assistants' Union. Latest honors are the A. F. Lewis Award as "Man of the Year in the Graphic Arts," and having the 1955 yearbook of the International Graphic Arts Education Association dedicated to him for service to trade education.

Reading thus far and noting the activity and achievements of Harry A. Porter's fifty years as a one-company man, many are likely to ask, "What are his hobbies?" His reply to that question, made years ago, still stands. "It is," he said, "my life-long career in the printing business." I can add another. Who besides the affable—yes, affectionate—Harry A. Porter learns the year of one's birth, then "moves heaven and earth" to secure a silver dollar of that year's coinage to send as a gift? Could liking folks be his best quality? Well, folks like Harry.

—J. L. FRAZIER

Typographic Scoreboard

Subject: Saturday Evening Post

Issues of August 13, 20, 27 and September 3
107 one- and two-page advertisements

Type Faces Employed

Century Schoolbook (T)	24
Century Old Style (T)	5
Century Expanded (T)	4
Bodoni Book (T)	12
Bodoni (M)	9
Times Roman (T)	11
Caledonia (T)	7
Baskerville (T)	6
Baskerville Bold (T)	3
Electra (T)	6
Garamond Bold (T)	4
Garamond Old Style (T)	2
Bookman (T)	1
Weiss (T)	1
Typewriter (M)	1
Vogue (M)	1
Copperplate Gothic (M)	1
Franklin Gothic (M)	1
Fairfield (T)	1
Caslon Old Style (T)	1
Intertype No. 16 (T)	1
Monotype Modern* No. 8 (T)	1

*Term "modern" above simply denotes traditionally designed types for straight-matter composition with square, unbracketed serifs invented by Bodoni in 1800.

Ads set in traditional types	90
Ads set in modern types	13

Three advertisements which are completely handlettered—two in modern styles and one traditional—are not included in the above tabulation. Another is not included because it is set in a number of different styles

not one of which can be said to dominate and, so, be credited. These are included in the compilations Layout, Illustration, and General Effect, below, and all have their effect on the complete analysis. It should be mentioned that the display of 24 ads credited to traditional types in the list "Type Faces Employed" (above) is in types of modern character. More advertisements in the issues checked are, therefore, modern in so far as type is concerned than the 90 to 13 totals (below the listing of types used) suggest. To get the full picture one must consider the three final tabulations below.

Weight of Type

Ads set in light-face type	82
Ads set in bold-face type	15
Ads set in medium-face type	6

Layout

Conventional	88
Moderately modern	19
Pronouncedly modern	0

Illustration

Conventional	100
Moderately modern	7
Pronouncedly modern	0

General Effect (all-inclusive)

Conventional	63
Moderately modern	43
Pronouncedly modern	1

Again Scorekeeper confesses befuddlement selecting what he considers the best modern and traditional ads. In the first place, whatever their style, few had outstanding aspects, including legibility. Is it time for another upheaval such as an embracing of cubism and geometrics—now rarely seen—to stir up interest in typography? We name the good but uninspired Fisher display "best modern" only because pictures bleed and lettering is a smart cursive style unlike anything connected with the aforementioned upheaval. Some will claim Bell ad is modern, but bigness is no device of the one style, and the granddaddy of the square-serifed type of the head, Foster, was in the shop where Scorekeeper was foreman soon after 1900



THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Scoring, Perforating and Slitting Can Be Easy Jobs

- Your ability to do clean perforating, slitting, scoring can sell many orders
- Only a few simple rules should be remembered to make this work profitable
- Here are a few pointers that will show you how to improve your presswork

One of the major problems in letterpress printing is obtaining clean line scoring and uniform perforating and slitting. These three operations may be done individually or together during the same press run. Many jobs will call for a combination of these operations plus the addition of punching. But no matter what work is required, the difficulties encountered during the press run usually are numerous.

Perforating is the process of producing a series of slits or small holes in the paper stock. Primarily, it is used whenever a part of the printed piece must be easily removable by the reader or user—for example, in business reply cards or advertising pieces containing a reply coupon.

Scoring does not imply a torn sheet. It is the process of creasing a sheet, and is usually applied to index, tag, cover, or cardboard stock to prevent cracking or tearing. Scoring facilitates folding. The most common types of jobs requiring scoring are folded menus, covers for pamphlets and booklets, specially-designed business cards, greeting cards, mailing pieces, broadsides, displays, and the like.

Slitting refers to the actual cutting of the stock, either in specific areas or down the entire sheet. Paper novelties employ the specific area type of slitting, while complete sheet slitting is designed to save the cutting operation after printing.

Three Methods of Perforating

Perforating can be achieved by three methods: the use of steel perforating rule, press perforating wheels, or hand and power perforating machines. The first two methods permit the printer to perforate and print at the same time, while the last perforates after printing.

Perforating may be done on either platen or cylinder presses. If a mechanical perforating device is used on the platen press, it must be remembered that perforating can only be done in one direction—down. Cross perforating can be

done by running the sheet through twice. The most popular device is a gripper with perforating attachment which is fastened to the gripper bar. When the gripper bar cam depresses the grippers, perforating takes place. The gripper bar can be made to lie flat by a simple adjustment on the gripper itself. The operation gives a blank perforation which should appeal to any customer.

The greater majority of perforating is still done with steel rule. However, torn packings, battered forms, endless use of adhesive and gummed tape, and slit rollers are common problems. The method that is best for solving these problems is to secure a narrow brass band made especially for use with steel perforating rule. The brass band is secured to the surface of the tympan with a strong bonding ad-

hesive and faced with Scotch tape. Since brass is softer than steel, it will give slightly and minimize cut-through. This technique is particularly effective with forms which perforate across the cylinder (lengthwise), the most difficult kind of perforating.

It is advisable to check all perforating rule which comes into the plant for proper height. Steel rule which is type-high will cut the rollers to shreds. When the steel rule is below type height, ordinary makeready may be used with French folio stock. The perforating impression ought not to be too heavy. A more-than-slight pull should be sufficient to separate the stock. Too easy separation is not good because the sheets will come apart before they are put to practical use.

Score on Platen or Cylinder

Scoring is done by three different methods, too: round-faced rule, string-and-rule, and mechanical scoring wheels. Just as in perforating, scoring may be done on

Morris Rosen, top printing graduate from Murrell Dobbins Vocational Technical School, Philadelphia, receives four-year scholarship to Carnegie Institute of Technology from James A. Crawford, Printing Industries of Philadelphia scholarship chairman. Looking on are Thomas H. McCabe, Jr., PIP public relations man; E. H. Briggs, the school principal; and W. H. Yaulton, printing coordinator at the school.



either platen or cylinder presses. It is always desirable to have the fold appear with the depression of the score facing the reader. The bent and loosened fibers then will be on the inside of the fold. The exception to this rule is when plastic-coated or extra-heavy china clay coated stocks are used. With these stocks, scoring must be done on the uncoated surface.

One of the more common errors that printers make is in scoring against the grain. Experience dictates that scoring should be done with the grain to prevent the fibers from cracking and breaking.

Another error printers make is to use hair-line and one-point brass rules or leads. The brass rules are so narrow they cut through the fibers of the stock. If the job is to have some degree of permanency, these fibers will soon separate and the stock will pull apart. Leads should never be used, because they bend easily. Instead of a neat straight line, leads produce wavy lines. The best rule to use is round-faced scoring rule. This can be obtained from most suppliers.

Little Preparation Required

Round-faced scoring requires little in the way of press preparation and make-ready. Pack the press with several 10- or 12-point pressboards and one drawsheet. Lock the round-faced rule in the center of the chase from side to side, and slightly higher at the top than at the bottom. Pull an impression. Paste two strips of hard cardboard on the tympan, one on each side of the impression. Shave a little of the cardboard from the inside of each strip to form a bevel. The strips then act as a female die. The wider the bevel, the wider the score.

String-and-rule scoring can be achieved by placing two two-point rounded brass rules together with a two-point lead between them. Pack the press exactly as described for round-faced scoring. After the impression is made, paste a piece of string down the tympan sheet between the two line impression. The width of the scoring is based on the width of the string used.

It is not necessary to create a heavy impression when scoring. The main objective is to distend the fibers without breaking them. Careful selection of stock, the correct amount of pressure, and proper creasing rules will produce a good job.

Investment in perforating, scoring, and slitting attachments pays large dividends. There is no tape, perforating rule, or brass bands to buy. The depth of the cut, score, or perforation can be easily regulated. Nothing is controlled by printing impression. The devices operate as independent units, because they are mounted directly on the press. However, these instruments can only be used when the perforating, scoring, or slitting is in the same direction as the rotation of the cylinder. Otherwise, the sheet must go through the press a second time.

Brass Band on the Cylinder Is One Answer To Problems in Perforating Light Stock

Q.—Our firm does a large volume of business requiring down and cross perforating. Most of our work is done on small job-cylinder presses—12x18, 17x22, and 20x26. The perforating rules we use are slightly below type high to avoid damaging our ink rollers. We do make-ready on top of the tympan.

When perforating *with* the cylinder or whenever we use heavy stock, we encounter very little difficulty. But when we perforate *across* the cylinder, the stock invariably tears. This is especially true when using 16-pound stock, although the heavier stocks give us plenty to worry about, too.

We've used steel strapped to the tympan with Scotch tape, we've placed it underneath the tympan and stretched adhesive tape over it, we've put gummed tape on top of the tympan, and yet, all of these techniques failed us.

Could you suggest something which might help us overcome the problem?

A.—There is a narrow brass band made especially for use on the surface of the tympan. This is held in place by either Scotch tape or a cement made for this purpose. It is supposed to be excellent for the purpose because brass "gives" whereas steel does not. Brass is softer than steel.

I might suggest that your firm invest in a perforating attachment. You will find this a perfect solution to your problem. The attachment has nothing to do with

printing impression. It operates solely as an independent unit mounted on the press. The advantages are numerous. It will save you a great deal of money in the long run. There is no tape, perforating rule, or brass bands to buy. You regulate the depth of the cut by adjusting the attachment, thereby preventing tearing. You also can do blind perforating (unprinted), a neater job in the end.

Two Impressions Needed For Better 'Gold' Print

Q.—Our 10x15 presses are quite often called upon to print in gold ink on hard bonds, vellum, laid stocks, etc. Since many of our stocks have a "nappy" finish, they do not print or dust well. Consequently, we have not been able to turn out a first-class job. We would appreciate suggestions from you.

A.—Your problem is one that frequently comes to my attention. Unfortunately, printing with gold ink on hard surfaces requires at least two impressions before a real luster will appear. No matter what the formula you use—50-50, 60-40, 75-25—a "true gold" appearance is difficult to attain. The 75-25 formula is somewhat risky because the over-balance of powder might eventually create a chalking condition.

The best way to lick the problem is to give the job two impressions. You may use either gold size, a chrome yellow, or a metallic bronze as the first color down, and then overprint with a 50-50 formula of gold varnish and powder. I like the chrome yellow myself, because it appears to reflect the gold much better.

Gold dusting presents additional problems. The particles stick to the nap of the stock, the plant gets gold dust everywhere, it's a hand operation, etc. For a small run with printing of large or mass areas, the job can be gold-dusted without the usual problems. If you attempt to use this process, print with a heavy-bodied ink—bond black or yellow—then gold dust.

This Trick Will Deliver Newsprint

Do you have a Miehle or other two-revolution press with carrier delivery and have static trouble with newsprint curling and refusing to be pushed off the carrier sticks? Probably you've tried powder or creasing the stock or profanity. Here's a sure cure: Loosen the clamps that hold two of the carrier sticks, one in the middle of each half of the sheet as it lies on the carrier. Raise these two sticks higher than the rest. An inch or so higher on the loose end will do the trick because the extra height puts two humps in the sheet.

How to Print on Copper

Q.—Please furnish any information you have on printing type matter and halftones on thin sheet copper. We think this kind of work might require rubber plates and special inks. We expect to print the job on a 10x15 platen press. Perhaps we ought to forget printing it ourselves and let the offset people do the job instead. What do you think?

A.—It is quite possible to print letterpress on thin sheet copper, particularly with a platen press that has provision for mechanical impression adjustment. If the stock is thin enough, say 22-gauge or the like, regular engravings can be used. A "kiss" impression is required. You will also need a rapid-drying ink to prevent offsetting and smearing.

While rubber plates would be excellent, the halftone quality on this type of material might not give you the fine results you want.

Offset printing is the better medium for copper. The flat printing surfaces of both the rubber transfer blanket and the printing plate lend themselves readily to any printing surface.

THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Typographers Have Field Day With New Designs

- Even expert with retentive memory for the elusive serif finds going tough
- Bulk of advertising today appears in conventional attire of standard types
- Here are some suggestions for classifying new faces in familiar groups

Type design enthusiasts have been enjoying a field day recently, particularly in the realm of display typography. The proper identification of a type always has been a point of pride with the careful compositor who desires to keep up with typographic trends. Today, however, he might be excused for a slight let-down in standards under the onslaught of new designs from the world's type foundries.

Even the expert with a retentive memory for that elusive serif is finding the going tough. Added competition from photolettering devices and the distortion camera has made his task more difficult.

The bulk of today's advertising appears in the conventional attire of the standard types, such as the classical letters of Garamond, Baskerville, and Bodoni, the square serifs, the many gothics, and the most popular modern sans serifs. A gradual influx of postwar type designs is now becoming evident. For example, in a recent issue of this magazine, some 30 display ads used types which were not available prior to 1947.

Some may argue that the current "hot" favorite, the wide gothic, is not new at all but a resurrection from a nineteenth century storage bin, but the fact remains that wide gothic is being used extensively.

Letters Match Architecture

It is often difficult to analyze the reason for a design's popularity. In this case, it is undoubtedly the fact that the low, wide shape of the letter matches the contours of modern ideas in architecture, interior decoration, and engineering design.

In a further exploration of the possibilities of the wide gothic, type founders are now considering the application of the principle to the square serifs and to other standard printing type styles.

The reemergence of a popular French type of one hundred years ago, Clarendon, is more difficult to understand, though it does present a more legible appearance, with its filleted serifs, than the purely square-serif letter run through the wringer. Not to be discarded, though, is the

probability that many revivals are but the result of a constant search for something new and different.

With the reemergence of Clarendon, we have returned to something which we had never actually abandoned. That is the durable old Cheltenham, which in bold-face is very close to Clarendon. With Chelt available in numerous variations, there's some excuse for dusting off the best-known type ever to have been designed by an American.

Those compositors who follow the history of their craft know that the extravagant, pompous types of the last century all owed their conception to a then relatively new idea, that of printing for commerce. Prior to the nineteenth century, the bulk of printing was produced in the form of books and newspapers. The ad-

vertiser, then, can be credited with creating interest in the selling power of a type face, interest which later gave rise to such a fantastic race by competing type foundries.

There can never be a return to that period, because today, fortunately, there is a mature approach by advertiser and printer alike. Both are aware of the complexities of production of the printed word. Then, too, it is doubtful that it would be economically feasible for type founders to compete in such an irresponsible manner as they did in past years.

Faces Easily Grouped

Most of the new crop of type faces can be grouped easily for identification. They are principally sans serifs, square serifs, scripts, and decorative letters.

In the sans serif category are the extended gothics, which are available through several foundries. For example:

ATF—Franklin Gothic Wide
Bauer (Germany)—Venus

Currently popular "wide" faces can be grouped as below for easier identification. Extended gothics are (A) Franklin Gothic Wide; (B) Venus Extrabold Extended; (C) Standard Extended; (D) Anonce Grotesque; (E) Twentieth Century Ultrabold Extended; (F) Airport Broad; and (G) Tempo Black Extended. Extended square serifs include (H) Hellenic Wide; (I) Egyptian Expanded; and (J) Egyptian Bold Extended. The "Clarendon family" includes (K) Clarendon; (L) Crow Clarendon; and (M) Fortune faces

<p>A</p> <p>ABCDEFGHIJKLMNPOQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz.,:;</p>	<p>H</p> <p>It is a good idea to always MAKE THE MOST OF EACH</p>
<p>B</p> <p>Attempt to Make Container Taxes Ret DINING ROOM DECORATED IN MODER</p>	<p>I</p> <p>ABCDEFGHIJKLMNO; abcdefghijklmnopqrstuvwxyz;</p>
<p>C</p> <p>Effective advertising goes with good t ypography. All Berthold Types afford</p>	<p>J</p> <p>BOOKS AND THEIR authors are subjects</p>
<p>D</p> <p>From the beginning man has searche for a solution that to</p>	<p>K</p> <p>This face available on Didot body onl HAAS TYPEFOUNDRY IN SWITZE</p>
<p>E</p> <p>ABCDEFGHIJKLMN abcdefghijklmno</p>	<p>L</p> <p>abcdefghijklmn</p>
<p>F</p> <p>ABOHNrfe</p>	<p>M</p> <p>FORTUNE</p>
<p>G</p> <p>APPROVE NEW DESIG SUITED FOR COMPOSI</p>	

Amsterdam (Holland)—Anonce Grotesque

Berthold (Ger.)—Standard Extended
Lanston Monotype—20th Century Ultrabold Extended

Baltimore—Airport Broad

Ludlow—Tempo Black Extended

The last three types are modifications of the modern sans serifs. The others are closer in style to the regular gothics. It is interesting to note that in Europe all sans serifs are known as "grotesques."

The extended square serifs are fewer in number and not quite as popular. This situation could almost have been predicted, because a similar state of affairs existed in the late '30s, when the square serifs challenged the sans serif types in popularity for a short period. Some of the extended square serifs are:

Bauer (Germany)—Hellenic Wide

Stephenson Blake (England)—Egyptian Expanded

Amsterdam (Holland)—Egyptian Bold Extended

The Clarendons may be listed properly as square serif types. The set of this letter, although wider than that of normal types, is not great enough to be classed as extended. Current Clarendon designs are:

Haas (Switzerland)—Clarendon

ATF—Craw Clarendon

Bauer (Germany)—Fortune

By the time this magazine is off the press, there very well may be several additions to these listings.

With an eye on the dollar market, the European foundries have been actively producing an amazing variety of script types, which will be discussed in this department next month.

Guard Against Costly Errors When Setting Special Faces

Certain linecasting machine type faces with long descenders cannot be cast solid. Unless a 10-point face is cast on an 11-point body, for example, the descenders will be trimmed off the slug. Warnings to lead these faces one point are always included in the manufacturers' specimen sheets.

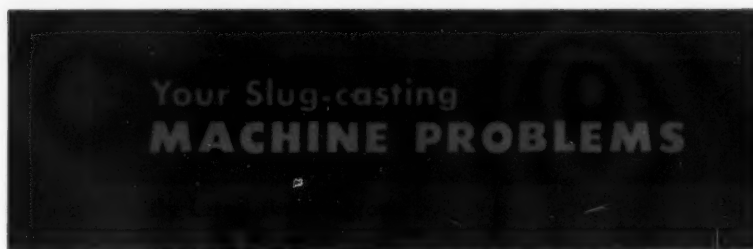
If you stock one of these type faces, you can guard against mistakes and costly resetting by doing three things:

Include a note in your specimen book so customers will be warned against fitting copy to set solid in these faces.

Provide a list of these special faces for the man responsible for copy markup in your plant.

Place warning labels on magazines so operators will not set copy that may slip through marked for an incorrect slug size.

● A typographic library, probably the most extensive ever assembled on the history of printing, numbered over 19,000 volumes before the death in 1799 of its owner, Breitkopf.



Mr. Brewington will answer questions on machine problems. Write him in care of *The Inland Printer*

Causes of Elevated Mat

Q.—What causes a matrix in the center of a line to remain higher than the rest and be cut on its lower ears?

A.—It is difficult to give an exact answer without checking the machine. The trouble could be caused by lines that are too tight or too loose. A damaged back jaw or too much space between the mold and the line also might be the cause.

Mold Face Collects Metal

Q.—For some time I have been bothered by metal collected on the mold face of a Model 14 Linotype. The trouble starts at the right-hand end of the mold and gradually spreads to the mold cap and on toward the left. This occurs mostly when casting short measures. It is hardly noticeable on long measures or when casting 24-point in short measures.

The forward stroke of the mold is checked often and is kept as nearly correct as possible. Pressure against the left and right-hand vise jaws apparently is the same. The pot mouthpiece is in line.

Although the mold face may be worn, it gauges so nearly the same all the way across that I cannot tell the difference.

Have you any suggestions on how the metal build-up can be eliminated?

A.—This trouble, and its prevention and cure, confront every machine user. The answer lies in daily maintenance.

Many machines with faithful daily care and expert operators run for years with no metal accumulation worth mentioning. What little the front mold wiper may leave can be removed daily with a brass scraper followed by a soft, oily rag. This leaves a smooth, oil-polished surface on molds and vise jaws. A carefully set and lightly lubricated felt mold wiper will keep the surfaces practically clean.

Rounded or worn vise jaw corners at the casting point are one starting point for metal build-up. These jaw corners must be kept sharp, square, and free of metal. Refacing sometimes is desirable.

The vise jaws and mold are carefully set parallel at the factory and usually stay that way. However, the vise locking screw anchors are provided with paper-thin steel shims for use in correcting the parallel, if necessary.

A machine column tie-bolt in the rear, if kept snug, also helps to maintain this

adjustment. Vise locking screws must be snug in their anchors and must not loosen during operating.

Metal build-up can be greatly reduced or almost eliminated with proper care. Any mold warp should be eliminated.

Causes of Poor Casting

Q.—I'm enclosing press proofs of two samples of Linotype matter printed under the same conditions. One job was easy to make ready, while the other required a lot of packing of individual letters. The pressman says the trouble lies in the slugs, and the operator maintains that there was poor makeready.

You'll notice that most of the characters that appear to be defective are at the beginnings of lines, although a few occur in the centers. Can you give me any idea what caused the trouble?

A.—To give a positive reply, I would have to examine a slug from each form—slugs that had not been used for printing. I suggest that you examine some of the slugs with a magnifying glass.

If one letter on a slug shows sharp or weak in contrast to its neighbors, the pressman will win his case.

It is possible for slugs produced on two machines to show just as much irregularity as the two specimens in question. Some of these cases can be corrected at little or no expense, while others are more difficult to handle.

For example, if the pot plunger and well on a new machine are not cleaned for a few days, you may get bad slugs. On an old machine, the effect will not be so pronounced. If the plunger and well are worn, cleaning will not have much effect, and a new pot and plunger must be installed.

If the pot mouthpiece jets become clogged for any reason, or the cross vents become closed, the face of the slug will show defects. A weak pump lever spring may also be the troublemaker.

Mold Disk Stud Wears

Q.—On which part does the greatest wear occur, the mold disk hub or the mold disk stud?

A.—According to most machinists, there is very little wear on the mold disk hub. Most of the wear occurs on the stud (F-2954).

SALESMEN'S CLINIC

Controlling the Interview

Q.—My talks with prospects tend to get out of hand. How do I keep control of interviews?

A.—Don't give the prospect a chance to get off the subject. Every time the prospect tries to do so, come back to what you have at hand. But do it tactfully. Avoid giving any offense.

In many instances the prospect is as busy as the salesman and has simply been led off the track by poor direction by the salesman. He will appreciate the salesman's desire to avoid wasting time if he is reminded that a matter has to be settled. Gossip and irrelevancies should be attended to before the actual sales talk begins. Once it has started, not a single extraneous subject should be introduced.

Can Prospect Be Oversold?

Q.—How can I overcome the objections of customers who tell me that they have been oversold on printing?

A.—Oversold? What about the right type of job in each case? This is what you offer, this is the type of work that is never oversold—printing that triggers action, that gets results. Get the prospect away from thinking about printing as if it were so much inventory. Printing is his sales force. Can this ever be oversold?

He is right about being overloaded if he thinks only in terms of so many thousands of letterheads, statements, etc. But he is wrong, completely wrong, when it comes to the many facets of appeal provided by printing which, to all prospects, regardless of trade, is the bread and butter of existence.

When Is a Firm Too Big?

Q.—I lose a lot of business because some of the small fellows I try to sell tell me my firm is too large for them. They argue that if they gave me their business it would be lost in the shuffle. How can I convince them that this just isn't so?

A.—It's the team that counts, not the size of the ball park. How did your firm get big? It started by doing a good job, by serving every account, no matter what

Printing salesmen interested in having Mr. Irving Sherman, who prepares material in this department, answer special questions, may address him in care of The Inland Printer.

its size. Who were your firm's first customers? Of necessity, little fellows. Many of these first accounts were probably smaller than your present prospect. What happened? Your firm gave value for value. It grew on this basis and it means to continue growing for exactly the same reason.

Look at it another way. Eliminate the small accounts. How many big accounts are there for the thousands of printing plants? Big accounts are limited. Furthermore, is it healthy for any plant, regardless of its size, to solicit solely big accounts? Once one or two big accounts sensed that their business represented a sizeable portion of a printing plant's volume, would the position of this plant be an enviable one? The many pressures, the demands exerted by hundreds of small accounts keep matters in balance and a plant on its toes.

The plant must be on top of the latest processes, use the best equipment. It must do research, promotion, advertising. It must give service to the smallest account as well as the largest, because all of them, not one or two big ones, keep the plant in operation and the net steady.

And the plant is not unmindful of the possibility, ever present, that the little firm of today may be the big business of tomorrow. For this reason your prospect should feel every confidence that his business, no matter how minor, will be welcome. It will not be lost in the shuffle. Is the prospect still skeptical? Let him give you an order—any order—and you will prove that actions indeed speak louder than words.

Talk About Quality, Not Quantity

Q.—The fact that my plant is small seems to be against me. What is the best way to impress upon prospects that my firm is as reliable as the big one?

A.—Your prospect, like so many in business, is quantity-minded, size conditioned. Your task is to take the prospect's

mind off quantity and away from bigness to the point of quality, basic value. Get on this point and stay on it to the end. Your prospect is not going to pay for your rent and fixed charges; he is going to pay for a job, for value he will receive. He must concentrate on this because if he doesn't, big firm or little, he will be cheating himself. He will get quality; he will get value; and if he can't see this, he does not see what will keep him in business.

There is another approach here: The fact that your plant is small should be represented as an asset to a prospect. Small firms don't allow orders to lie around—for a good reason. There aren't too many orders to permit this. Should anything go wrong with an order given to a small plant, customers don't have to swim over shoals of vice-presidents to get things straightened out.

Small firms must fight to hold every inch of their ground. The small plant may never have more than minimal accounts; it certainly will do its utmost not to have less. In transacting business with a small plant you get a reasonable price because overhead is low. Small printing plants give the lie to cries of monopoly in the trade and prove that competition is keen. Isn't this what every buyer wants to know about a trade, that it assures him a fair break?

'Good Loser' Attitude Pays

Q.—Although I try hard, I can't help showing my disappointment when a prospect on whom I have worked for a long time gives his business to my competition. This only makes it worse for me, because I have had printing buyers complain to me that I sour on them, and they hold it against me. What can I do about this?

A.—Practice losing with good grace. How? Cultivate a smile, a cheerful expression, and keep it going as often as you can. Nobody likes to come off second-best. But it's the way that losing is carried off that tells. It makes the difference the next time a man is up at bat.

The next time you lose an order at the eleventh hour, don't show your disappointment. Instead, manage a smile, thank the prospect for having considered you and express the hope that, when he is in the market again, he will give you another opportunity to quote. The prospect will appreciate your spirit.

Chiseler Should Be Watched

Q.—How am I to treat a customer who is a known chiseler?

A.—Give this bird short shrift. If you discover a willingness to order, make sure it's on *your* terms, with everything in black and white. As soon as suspicious tactics are exhibited, cut the fellow off. The worst that can happen is that your competitor will bite and be stuck with a headache.

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Multilith Feed Control

Two new models of the Visi-Guide precision feed control have been developed for 1250 and 2066 Series Multilith machines.

Feeding of difficult stock of all kinds is said to be greatly simplified by the Visi-Guide, which uses five free-rolling steel balls to keep stock moving smoothly from feed pile to grippers.

The device is said to be especially helpful on hairline-register color work, because it prevents the "bounce" from front guides that is the chief cause of out-of-register impressions.

For information: Litho Engineering & Research, 3241 Eastlake Ave., Seattle 2, Wash.

Two New ATF Faces

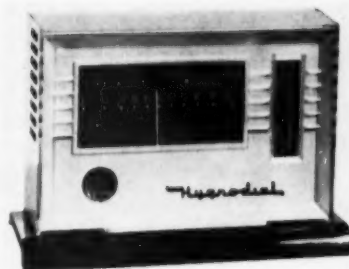
Craw Clarendon and Repro Script are two newcomers in American Type Founders' gallery of type faces. The former was named after its designer, Freeman Craw, art director of Tri Arts Press, New York City. Jerry Mullen, also a New Yorker, designed Repro Script as another member of the ATF family of hand-lettered faces.

Mr. Craw used the earlier Clarendon style as the basis of his design. He distributed the stroke weight more consistently and altered the original design to make the letter more suitable for present-day use.

Craw Clarendon sizes range from 8- to 60-point. ATF says it will bring out a 72-point size if the demand warrants it. A lighter weight upper-case also is planned for later release.

Repro Script is a slanted letter much lighter in weight than the recently announced Brody. Mr. Mullen designed the caps to give them greater vigor and to provide a contrast to the more quiet lower-case. Repro Script is available in 18- to 60-point sizes.

For information: American Type Founders, 200 Elmora Ave., Elizabeth, N. J.



Wide humidity scale gives more accurate values

Temperature-Humidity Indicator

For checking temperature and humidity in the pressroom, a new direct-reading indicator called the Model 187 Hygrodiol is now available.

Made by Bendix-Friez, the instrument has a rapid-sensing humidity element that responds quickly to atmospheric changes. The humidity scale is 2½ inches long, permitting more accurate readings. Its makers say the instrument is uniformly accurate over the entire relative humidity range.

The temperature scale is 1½ inches high and covers the range from 0 to 110 degrees. The thermometer is accurate within one degree at 70 degrees F., and within three degrees at the ends of the scale.

For information: Abbeon Supply Co., 179-25 Jamaica Ave., Jamaica 32, N.Y.

Special Numbering Machine

William A. Force & Co. has announced a new model of its Ultra-Force end-plunger numbering machine. The new model is especially designed for "terminal digit indexing" of printed forms (see *THE INLAND PRINTER*, August 1955, page 69). The machine, for use on flat-bed presses, is assembled to order, but Force reports that prompt deliveries are being made.

For information: William A. Force & Co., 216 Nichols Ave., Brooklyn 8, N.Y.

Litho Color Proofing Films

A new line of Ozachrome True Color films has been announced for lithographic color proofing. According to the manufacturer, these transparent films, which carry cyan, magenta, yellow, or black images, were developed in cooperation with printing ink manufacturers to match the characteristics of the most widely used inks. The films can be superimposed to produce practically any color that can be printed on lithographic or gravure presses.

The new films are reproduced by the Ozalid process direct from separation positives. The manufacturer says their use eliminates the need for proof plates and proof presses, and cuts proofing time 75 per cent or more.

Also available now is an improved line of Ozachrome Viewfoils for overhead projection. The Viewfoils produce strong colors of black, blue, red, orange, and green and are designed for projecting clear, multicolor images onto screens and walls. Both the Viewfoils and the True Color films can also be used as color overlays and displays.

For information: Ozalid Div., General Aniline & Film Corp., Johnson City, N.Y.

New Gum Processing Method

Trojan 3D is the name of a new method for processing gummed stock to make it lie flat over a wider range of relative humidity.

Gummed Products Co. says the process, which it developed, has been tested on both letterpress and offset work under a wide range of conditions. Results were so satisfactory, according to the company, that the process will be applied to the entire line of Trojan gummed papers.

For information: Gummed Products Co., 412 S. Union St., Troy, Ohio.

One-Time Carbon Paper

Business forms printers are offered a new one-time stock carbon paper made in either black or blue. Both carbon papers, No. 3030 Black and No. 2020 Blue, are available with a ⅜-inch clean edge on the right-hand side and come in 8,000-foot rolls. The rolls are stocked in three widths: 6⅞, 8⅞, and 10⅞ inches. The manufacturer says the carbon paper will produce up to 10 legible copies.

For information: American Carbon Paper Corp., 1313 W. Lake St., Chicago 7.

The Quicker Brown Fox Jumps Wildly!
Pack My Box With Ten Apples

Two new ATF designs are Repro Script, shown here in 30-point, and Craw Clarendon, shown in 18-point

Metal Remelter Designed To Save Working Space

A new model metal remelter has been designed with a rectangular housing to fit better into existing working space. Called the Nolan Remelter, the furnace is charged through an insulated, hinged cover on its top. Pot capacities range from 600 to 10,000 pounds.

The Nolan Remelter features a drip-proof, bottom pouring valve seated within the pot to allow for expansion and contraction. The self-lapping valve is located where it is subjected to maximum temperature, eliminating the possibility that the valve may "freeze."

The furnace operates on gas, electricity, or oil. Although melting time depends on the type of heat used, the unit requires about two hours to melt a full load from a cold start. Recovery time for additional loads is about one hour.

For information: Nolan Corp., Rome, N.Y.



Rectangular remelter is designed to save space

Portable Table-Top Collator

A portable table-top collator, said to have many of the operational and design features of larger floor models, has been added to the line produced by Thomas Collators, Inc.

The new unit, which takes desk space of only 16x29 inches, is operated by a hand lever that can be located on either the right or left side. The machine can handle jobs of up to eight pages.

For information: Thomas Collators, Inc., 50 Church St., New York 7.

Pallet-Type Roll Handler

Printers who use roll stock can now ease handling problems with a specially designed pallet-type roll handler. Designed as part of the Transporter line of materials handling equipment, the roll

handler is an operator-led, electric-powered truck. It is equipped with special forks for carrying cylindrical loads.

The forks are heavy-duty concave members made to straddle drums and paper rolls. An electric lift mechanism raises the forks four inches while the load is being moved. The unit can be furnished with different fork widths and lengths to accommodate loads of different length and diameter. The two standard models have capacities of 4,000 and 6,000 pounds.

For information: Automatic Transportation Co., 149 W. 87th St., Chicago.

Paper Drill Chuck Adapter

Unusual paper drilling jobs now can be handled in any shop equipped with an ordinary drill press. A new chuck for hollow drills has been designed especially for the small-run jobs that previously required special production machines and special chucks.

The chuck fits any standard drill press and handles drills in 14 sizes from $\frac{1}{8}$ - to $\frac{1}{2}$ -inch. Its maker says the new chuck makes it possible to drill lifts up to 1 $\frac{3}{4}$ inches thick. The drills can handle sheet plastic, cork, and rubber, as well as paper, tag, and card stock.

For information: Pioneer Toledo Corp., 1130 Nebraska Ave., Toledo, Ohio.

Three New Offset Papers

Oxford Paper Co. recently announced three new coated offset papers—Planoflex, Swift River, and Uniflex.

Planoflex is a coated-two-sides sheet said to have printing qualities comparable to higher-priced offset enamels. It can be varnished and is suitable for letterpress gloss ink printing. Oxford calls its Swift River "a companion sheet to Planoflex in the low-priced coated-two-sides field." Both Planoflex and Swift River are recommended for books, broadsides, folders, magazines, and similar uses.

Uniflex is a coated-one-side offset sheet that is suitable for gloss inks and varnish and may also be used for letterpress printing. It is recommended for labels, package wraps, and display mountings.

For information: Oxford Paper Co., 230 Park Ave., New York 17.

New Keyline Film Convertible From Blueline to Blackline

Color separation platemaking, strip-up registration marking, and makeup of composite blue and black negatives and positives can be speeded with a material just introduced. It is a blueline emulsion film that is blackline convertible.

Called Dinoblueline, the film has a pre-sensitized emulsion that is said to produce exact image color and true reproductions of the finest lines. Any part or all of the blue key image can be converted to black simply by painting with a special chemi-



Electric collator is controlled by foot or hand

Electric Collating Machine

The Model 1200 Collamatic, a new collating machine, is electrically powered and can be operated with either a hand switch or a foot control. The machine has 12 large-capacity bins that permit collating up to a dozen pages at a time. When less than 12 pages are to be gathered, the feed mechanism in the unused bins can be put out of action.

The manufacturer says that the special Magic-Feed rollers, used to deliver sheets from the bins, give positive, single-sheet feeding. The Model 1200 is designed as a console machine so the operator can be seated while working. A stapler-stacking bin is provided to accommodate either an automatic or a hand stapler.

For information: Collamatic Corp., Wayne, N. J.

New Offset, Letterpress Inks

An ink especially made for two-side printing on the Davidson offset duplicating machine has just been introduced. Called Volendam Dual Lith, the ink is compounded to give best results in simultaneous two-side work on the Davidson.

The same maker also has announced the availability of five new black inks for letterpress work. All are manufactured in Holland. They are Rotterdam Letterpress, Utrecht Book, Netherlands Halftone, Hilversum Bond, and Holland Quickset.

For information: Van Son Holland Ink Corp. of America, 114 Main St., Mineola, N.Y.

cal solution. The black image, in turn, can be converted back to blue by applying hydrogen peroxide. Both operations are done with an artist's brush.

In addition to being suitable for stripping wet film, the Dinoblueline surface is said to be highly receptive to water colors, opaques, and regular inks applied by hand or airbrush. The film is completely safe under normal room light.

For information: Di-Noc Co., 1700 London Rd., Cleveland 12.

Delivery Corner Plate For Control of Offset

Bar-Plate Mfg. Co. has developed a corner plate that is said to give better control of offsetting on freshly printed sheets. Offsetting generally results from conditions of the ink and paper and the weight of the load. Bar-Plate says its corner plate is designed to control the load weight in relation to the other two factors.

Made of lightweight cold-rolled steel, the plates are placed at each corner of the delivery pile, and a sheet of plywood is placed on the plates to receive the next load. Use of the plates makes it possible to deliver a full load of paper and remove it from the press by ordinary methods, instead of removing small lifts during the press run.

The plates are being produced in heights of 4, 6, 8, 10, and 12 inches. Larger or smaller sizes can be made to order.

For information: Bar-Plate Mfg. Co., Boston Post Rd., Orange, Conn.

Redesigned Art Camera

A redesigned version of the Camera Lucikon, known as Model A, now is available for artists and platemakers. The device projects an image from opaque or three-dimensional copy onto a ground glass working surface. It can be used for enlargements or reductions up to 400 per cent.

Features of the new model include the use of a warp-free wood for the lens board, copy board, and pressure back, and the use of Formica around the working area. A flameproof hood is provided so the device can be used in a normally lighted room. According to the manufacturer, the calibration system has been improved to permit precise rescaling.

The Camera Lucikon is said to be suitable for producing line and halftone negatives for offset and silk screen platemak-

ing, as well as for photocopying and making velox prints. It can also be used for layouts, artwork, and lettering.

For information: M. P. Goodkin Co., 889 Broad St., Newark 2, N. J.

Simplified Screen Processing

Processing of Kodak Ektagraph film, used in preparing stencils for screen process printing, has been simplified, according to Eastman Kodak Co. A new product, Kodak Ektagraph Activator, eliminates one of the stop baths formerly required. Only the activator and a single stop bath now are necessary.

For information: Eastman Kodak Co., Rochester 4, N.Y.

For Easier Paper Handling

A new product called Sortwik is said to make it easier for bindery workers to handle and sort papers. Resembling gelatin and packaged in a small, flat tin, the compound is applied to the fingertips, where it leaves a thin, tacky film. According to the manufacturer, the material can be washed off the fingers easily.

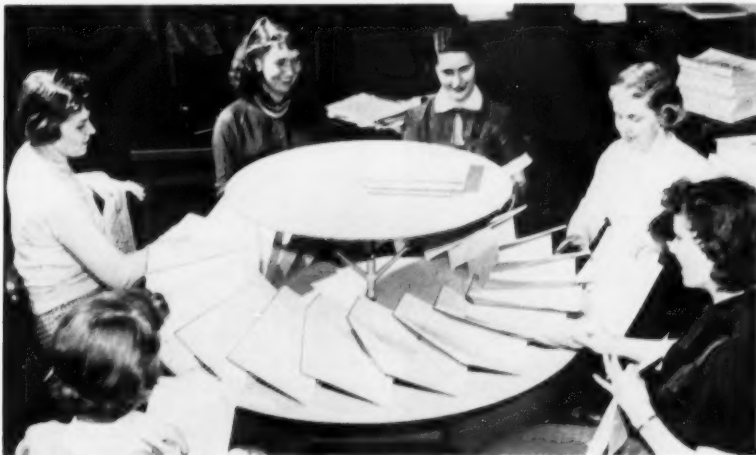
For information: Lee Products Co., 2736 Lyndale Ave. S., Minneapolis 8, Minn.

Rotary Collating Table

Designed to speed hand gathering operations, a rotary collating table has space for six workers and a capacity of 40 single pages or 20 folded signatures up to 9x12 inches. Operators can work in either a standing or sitting position.

The collating table is equipped with a foot control ring that allows any of the operators to start or stop the machine with light toe pressure. An outer ring is provided as a foot rest. The variable speed control can be adjusted to the most convenient speed for each job. A storage deck is mounted over the collating table to hold additional supplies of material.

For information: CADM Corp., Mansfield, Ohio.



Rotary collating table has room for six workers; each can start or stop the machine by foot control

Registration and Keylining By a New Patented Process

General Plate Makers Equipment Co., Chicago, has announced a new, patented process for register keylining and spread-lettering. Known as Zillaline, the process makes it possible to complete any keylining or spread-lettering job in less than 15 minutes, according to the company.

Either inside or outside keylining is said to be automatically sharp and crisp, and thickness of the keylines can be controlled from a hairline up to $\frac{1}{8}$ -inch.

The company says that the Zillaline process, using a single negative, can produce a normal print or a reverse print on paper, a print in spread-lettering on paper, or a perfect keyline on paper. Said to be particularly suitable for producing color labels, the process can make a four-color job from one negative. No expensive equipment is required.

For information: General Plate Makers Equipment Co., 5441 N. Kedzie Ave., Chicago 25.



Hand tachometer can check any machine in plant

Single-Range Tachometer

For checking machine speeds throughout the shop, a new hand tachometer is offered in seven speed ranges from 50 to 10,000 rpm. The instrument will read either direction of rotation without adjustment by the operator.

Because the tachometer operates on centrifugal-mechanical principles, it is not affected by temperature, moisture, electric currents or magnetic fields. A stop button on the instrument case makes it possible to hold a dial reading until the button is released.

For information: Jones Motrola Corp., 432 Fairfield Ave., Stamford, Conn.

Small Folding Machine

Designed primarily for office use, a new folding machine can produce the seven most common business folds at rates up to 7,000 pieces per hour, according to the manufacturer. About the size of a typewriter, the new machine, called the Premier Auto-Fold, will handle stock up to $9\frac{1}{2}$ x14 inches. The machine operates from regular 110-volt a.c. power, and a hand-operated model also is available.

For information: Martin-Yale, Inc., 334 N. Bell Ave., Chicago 12.

Making Silk Screen Plates With Sensitized Screens

(Concluded from page 51)

exactly simple either. There exist several makes of tissue and also several kinds that must be treated in different ways. In addition, we have two processes, the wet and the dry, of making carbon tissue photo-screen printing plates.

In the last group, which I have designated as *chrome gelatin* films, we are a little better off. (The term chrome gelatin film is my own collective noun. There does not exist a generic term for the products under discussion; I had to devise it myself.) Under the heading of chrome gelatin film, I group such silk screen photo films as consist of a plastic backing sheet with a coating of unsensitized gelatinous mixtures. As there are at least half a dozen of such products on the market, a generic term is certainly necessary.

In this group too, there are products of considerable variety. Each of these has some features that are particularly desirable to some users. This kind of film is easier to process than both carbon tissue and presensitized materials. It is, on the other hand, generally agreed that films of this kind yield results that cannot match the best results obtainable with the other two types of silk screen photo film.

Answers to It's a Quiz

Here are the answers to the quiz on page 52. What is your score?

1. d; 10 times.
2. True; from \$6.86 to \$13.47.
3. False; plant air conditioning is designed to protect equipment and processing.
4. False.
5. Decrease spacing for improved appearance.
6. 10,000.
7. False; gas heaters remove static charges from the sheet.
8. True; but screens as fine as 300-line are used.
9. d; 5 miles.
10. Newspaper scales rose eight cents per hour.

Open West Coast Saw Plant

J. L. Auer, president of R. Hoe & Co., New York, has announced the opening of a new saw manufacturing plant in Portland, Ore. Located on a three-acre site, the new plant's 30,000 square feet of space will give the company twice the productive capacity of its old plant, also in Portland.

Do You Sell Printing or Ideas to Customers?

(Concluded from page 53)

intention of purchasing additional printing at this time, but the booklet was such a good idea I did not feel I could miss it. I was afraid my competitor would get hold of it first, so in spite of it being considered a poor time to release it, we did. The booklet has brought rather interesting results, which proves that any time is a good time for a new idea."

We have always been interested in learning the stories behind the more lucrative accounts which some printers have retained through the years. Almost without exception, the main reason may be attributed to their consistent marketing of ideas in print rather than to the selling of printing.

Try to find out from the total sales volume how many jobs would never have appeared in print but for the ingenuity of a salesman, and go after those new ideas. You, too, may discover help for the sick sales record of your business. Try the slogan, "We specialize in producing new ideas in print," or "This has never been printed before." It may amaze you, when you come to analyze the situation, how much new territory is yours for the thinking—not for the asking.

Hughes Customers Get Plane Service During Flood

Hurricane Diane hurled a very wet monkey wrench into operations at two Hughes Corp. plants. For bad measure she did her unladylike worst to put a railroad and highway washout hex on the delivery of copy, cuts, proofs and finished magazines. But she didn't foresee that

Hughes teamwork would soften her flood-filled blow.

Within a few days, full-force work was under way again at the Hughes Printing Co. in East Stroudsburg, Pa., and Hildreth Press, Inc., in Bristol, Conn. As for what should have been mailings during the

minor damage repair period, Clinton Hughes took care of that in skyway style. He did it so well that many customers were not aware that Diane tried to cut them off from Hughes service.

Mr. Hughes shuttled his Cessna "mail" plane between the flood-blocked plants and the Teterboro, N. J., airport, where Hughes service department manager Maxwell Avery was in charge of an emergency service station. Mr. Hughes, an officer of Hughes Corp. and Hildreth Press, kept service going by daily round-trip flights to East Stroudsburg and Bristol. Mr. Avery and his ground crew saw that the mail went to customers pronto.

There were no complaints of service delays while the Hughes team pitched in to smooth the rough spots in the two plants. Washed-out roads kept most of the employees away from work for a short time. They trickled back but, unfortunately, 14 came with the news that the Diane-brewed floods had washed away or seriously damaged their homes.

Hughes Corp. has six plants turning out some 300 publications. Lined up with the East Stroudsburg and Bristol operations are Periodical Press Corp., Philadelphia, Business Press, Inc., Lancaster, Pa., and Wilson H. Lee Co., Orange, Conn. Clinton Hughes is a son of Hughes Corp. president Russell Hughes.

When Hurricane Diane interrupted operations at two Hughes Corporation plants in East Stroudsburg, Pa., and Bristol, Conn., Clinton Hughes shuttled his Cessna between flood-blocked plants and the Teterboro, N. J., airport where an emergency service station was set up. No complaints were heard



to meet competitive bids

standardize on fewer grades
of rag paper...and order them
in larger quantities
from **neenah**

Since the cost of paper is about one-third of the job, you cannot make a successful bid if you pay high prices for small quantities of paper. But if you standardize on fewer grades of paper and buy them in larger quantities, the money you save can be passed on to your customers in the form of lower bids.

Whatever grades of paper you select as standard items, you can be sure that Neenah can supply them. Neenah makes bonds, onionskins, ledgers and index bristols with from 25% to 100% rag content in a wide range of colors, weights and finishes. In fact, Neenah makes the most complete line of fine business papers in America.

For your salesmen, Neenah offers a fast-moving line of quality papers that are nationally advertised.

To help you solicit business on fine rag papers, your Neenah salesman offers you —

- Neenah Guide to Preferred Letterheads
- 3 Keys to Selection and Use of Thin Papers
- Your Guide to Better Indexing
- Neenah Pattern Kit
- The Cost of Influencing People



NEENAH PAPER COMPANY,

Neenah, Wisconsin



THE PROOFROOM

PROOFROOM PROBLEMS
AND METHODS

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

He Loves Us—He Loves Us Not

Q.—The peace of our proofroom has been disrupted by an argument over grammar. We decided to bump our problem over to Bump, who has broad shoulders, we are sure. Could it ever be correct to say, "He likes you better than I"?

A.—Didn't they tell you about this in the seventh grade? *Than* is regarded as connecting clauses, with the verb being understood. He likes you better than I (like you). He likes you better than (he likes) me. There are other people he likes better than he likes either one of us. Let's face it and not be unhappy about the matter. And some of our equipment is broader than our shoulders.

Put It on the Bill

Q.—What can be done about operators who carry over two letters when they divide words? We follow the *Manual of Style* of the University of Chicago Press in our office. Also, we dislike the look of two carryover letters starting a line.

A.—Did you read your *Manual* carefully? It says: "Do not, except in extreme cases, carry over a syllable of two letters." We believe that this is the credo of most compositors. You must decide what constitutes an extreme case.

When we were in high school journalism, we learned that most type is made of metal. When we emerged into the sordid world of commerce, we learned that alterations cost money. If you are free to alter at will, and don't care how much the printer shudders when he sees your copy, go ahead and never, never let a word be so divided. If you are putting out a practical piece, be practical.

How to Figure Figures

Q.—I'm a writer, not a proofreader. I suppose I should be satisfied to let an editor worry about style, but I'd like to send out manuscripts that look professional. This is preliminary to stating my problem, which is the use of figures. I have much trouble deciding whether to spell them out or take the easy way. I can't find too much agreement in the reference books I employ.

A.—We agree that the authorities disagree. Why not settle down with one of them? The University of Chicago Press

Manual of Style contains two or three pages of advice on the matter.

If you are directing a literary effort toward one magazine you wish to impress, study a copy of it and determine how this dragon is ordinarily slain in that editorial office.

We are impressed by your ambition. Speaking as one who does a bit of editing, we'd drop dead before the perfection of a manuscript which met every one of our style requirements. We'd probably buy it, no matter what cause the article espoused.

"A" Is for a Hysterical Woman

Q.—I caused a commotion by correcting "an hysterical woman" to "a hysterical woman." I believe that my correction was valid. What say you?

A.—We'd call a hysterical woman a hysterical woman, and be glad that we didn't know her. It is general practice in these United States to use the article "a" before all consonant sounds, including a sounded "h."

How Many Are Illiterate?

Q.—Would you tell me the proper verb for the following: "Nine per cent of the populace is (or are) illiterate."

A.—Per cent means so many per hundred. The sentence means nine in every hundred. One would not say *nine is*. Only *one per cent* would require the singular.

Alphee J. Bouffard, Jr., (right), Bensing Bros. & Deeney, is 1955 golf champ of Printing Industries of Philadelphia. Silver trophy is awarded by Tom McCabe, the PIP public relations man



This Has an Easy Answer

Q.—I'd like to know an easy rule concerning when to use *toward* and when to use *towards*.

A.—According to that excellent reference book *Words Into Type*, these two words are interchangeable.

It Burns by Any Name

Q.—Our safety committee has asked me to remind you to carry a plug for the use of "flammable" rather than "inflammable." Some unsophisticates still believe that inflammable material won't burn.

A.—Although we still see gasoline trucks that cling to an "inflammable" warning, we believe that use of the word is well on its way out.

Young Men Should Be Careful

Q.—I was reproved by a writer for correcting this sentence: "A young man must take heed lest he be not ensnared in temptation." I removed the *not*.

A.—The *not* is a fine thing to remove from this sentence. With it, the sentence means that it is desirable for young men to be ensnared. (The debatable desirability of this depends on the type of snare.) We believe that you did your duty. *Lest* means "that not."

Like the Birdies Sing

Q.—Back when I went to school, which is reaching away back, the use of "like" was frowned upon. We had to use "as though," "such as," or "as if." Now, in everything (almost) I read, I run across "It looks like the contest will be close," or "It looks like there will be an argument." Is such usage now considered correct?

A.—The grammar boys are still battling against such usage, but it looks like they are fighting a losing contest.

Me, Myself and the Doctor

Q.—I am wondering whether I should use *me* or *myself* in this sentence: "This reflects the combined judgment of Dr. Smith and myself."

A.—Why not say: "This is the combined judgment of Dr. Smith and me"? Your version is incorrect. "Myself" should never be used except in connection with its antecedent.

BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 309 W. Jackson Blvd., Chicago 6, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge.

Offset Press Operation

OPERATION OF THE OFFSET PRESS, by Theodore Makarius (American Graphic, Inc., 451 Coit St., Orvington 11, N. J. \$10. Discount on more than five copies to one purchaser).

This 25-chapter, illustrated book reflects the author's practical experience. He details such topics as setting pressure, inking rollers, dampeners, fountains, split fountain printing, mounting plate and blanket, drying, and register troubles.

A chart lists 28 common ink problems, their causes and remedies, and tells how to identify them. Other charts show color cleanliness differences when mixing two complementary inks, and the result of mixing varying percentages of laketime with lemon yellow, warm red, and peacock blue. There are 66 case histories which should help to solve offset printing problems. On the last page Mr. Makarius offers to answer inquiries and assist in solving any problem.

Typography for Book Printers

INTRODUCTION TO TYPOGRAPHY, by Oliver Simon (Penguin Books, Inc., 3300 Clipper Mill Rd., Baltimore 11, Md. 85 cents).

By "typography" Mr. Simon means the typographic design of books, and in this paper-back edition he gives the basic rules of book design and composition. Any printer who is not familiar with the traditions of design and pagination will find here all the rules he needs to know for producing a small book or a 15-volume set.

Beginning with the rules of composition, Mr. Simon goes on to give examples of the proper ways to set text pages, plays, and poetry. He also demonstrates the correct form and order for the preliminary pages of a book, which so often are a puzzle to both author and printer. The final chapters tell how to set a bibliography and index, how to use rules and ornaments, and how to obtain the best results in presswork and binding.

Because this is an English book (it is a revision of a hard-cover edition first published in 1945), some of the rules—

particularly for punctuation and style—vary from practices in this country. However, the basic rules of book design as given by Mr. Simon are the same.

R&E Council Proceedings

PROCEEDINGS OF THE 5TH ANNUAL MEETING (Research & Engineering Council of the Graphic Arts Industry, Inc., 719 Fifteenth St., N.W., Washington 5, D. C. \$10. One copy free to Council members).

A wide range of information—some of it pure research, most of it dealing with practical, day-to-day operations—is in this report. The subjects, all of which were discussed at the R&E Council's annual meeting last May in Boston, include proper illumination for color work, plant lighting and painting, equipment maintenance, and automatic controls. About half the book is devoted to progress reports on research projects currently being conducted by printers, publishers, and equipment manufacturers.

Because these are unedited, verbatim accounts as given by speakers at the Council meeting, they do not make the easiest reading. But the persistent reader, who is willing to skim the now meaningless introductory remarks of chairmen and the occasional meanderings of speakers, will find a wealth of information on current problems and the industry's future.

Story of 3M's Development

BRAND OF THE TARTAN, by Virginia Huck (Appleton-Century-Crofts, Inc., 35 W. 32nd St., New York 1. \$3.50).

This book, the history of Minnesota Mining & Mfg. Co., traces the evolution of a small mining concern into a large, diversified manufacturing enterprise. Essentially, it is the story behind silica quartz, the basic product from which the company branched into many areas, including the graphic arts industry. In the graphic arts, the author says, "3M's leadership is being strengthened by presensitized offset plates for lithographers, a special process for copying printed material, and scientists are working on new methods for letterpress printing."

Manual of Alphabet Styles

A MANUAL OF 2,750 ALPHABET STYLES (Photo-Lettering, Inc., 216 E. 45th St., New York 17. \$5).

Compiled by Edward Rondthaler and designed by Herman Beeber, this is a massive encyclopedia of the work of more than 100 letterers, calligraphers, and type designers. Their styles are grouped in 18 major and 48 minor classifications.

To make the book orderly, the designer used a simple device to divide each page into four or five parts. The format combines some of the features of a card file with the convenience of a bound book. A marginal spotting device guides the user to what he wants without reference to page numbers.

Single-line showings of the 2,750 styles are featured in one section. Another displays their use for headings. Also shown are examples of what the company's experts can do in varying the size, weight, and form of original copy with photographic techniques.

Static Electricity Problems

SUPPLEMENT TO STATIC ELECTRICITY IN PAPER HANDLING (Research & Engineering Council of the Graphic Arts Industry, Inc., 719 Fifteenth St., N.W., Washington 5, D. C. \$5. Free to R&E Council members).

This 14-page supplement contains a reprint of "A Guide for Uniform Industrial Hygiene Codes or Regulations for the Use of Radioactive Static Eliminators," which was developed by the American Conference of Governmental and Industrial Hygienists. Included are complete details for the construction of a home-made search probe for detecting static electricity. A bibliography lists 16 authoritative papers on the subject of static electricity and radioactive static eliminators.

Linoleum Block Printing

LINOLEUM BLOCK PRINTING, by Francis J. Kafka (THE INLAND PRINTER Book Department, \$1.60).

Mr. Kafka, an industrial arts instructor in New York City, has included in this book a wide range of information about the history and development of block printing, and he goes into detail about cutting and printing linoleum blocks.

Although it is aimed primarily at the hobbyist, the book describes many techniques that will be valuable to the commercial printer. Many printers find themselves called upon to cut linoleum and rubber plates, especially for second-color tint blocks, and the working methods described by Mr. Kafka are those that have produced the best quality printing.

Liberal illustrations, the book deals with suitable designs for block printing, the proper techniques for cutting linoleum blocks, and printing on different materials.

Canadian Group Reveals Its Convention Program

Equal portions of business, technical subjects, and entertainment were on the advance program issued for the 16th annual convention of the Canadian Graphic Arts Association. The event was scheduled for Oct. 13-15 in Quebec City. Headquarters hotel was the Chateau Frontenac.

Beginning with an early registration session and open house during the evening of Oct. 12, association members had a full round of events planned for them.

On the technical side, E. W. Scott of the Ryerson Press, Toronto, was slated to talk on "Cost Accounting Methods for Larger Shops," and F. A. Smith, secretary-manager of the Montreal Employing Printers' Association, was listed to discuss cost accounting in the small plants. Increased printing sales is the topic announced for J. F. Hayes of Southam Printing Co., Montreal. Several business sessions also were scheduled.

Convention guests also had ahead of them a full program of sightseeing trips, luncheons and the annual banquet.

Supply Salesmen's Guild Chooses New Officer Slate for '55-56

Members of the International Printers Supply Salesmen's Guild have a new slate of officers for 1955-56. Leading the group during the coming year will be Lee Augustine, vice-president of Printing Machinery Co., Cincinnati. He will be assisted by Myron F. Lewis of Graphic Arts Publishing Co., Chicago, first vice-president; and Damon H. Moore, Dallas regional manager for Miehle Printing Press & Mfg. Co., second vice-president. Secretary of the group is Louis A. Croplis, New York regional manager for American Type Founders, and Allen B. Sulzer of California Ink Co., Los Angeles, serves as treasurer.

Jim Saul, staff representative of the National Safety Council's Printing & Publishing Section, and Lillian Stemp, vice-chairman of the section, make pressmen's hats to be worn by section's executive committee. Hats will identify committee members at National Safety Congress in Chicago Oct. 17-21



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Ad Typogs Set Convention In Florida This Month

Advertising Typographers Association of America, Inc., whose membership roll lists some 70 companies operating plants in 25 cities spread through 18 states, will hold its 29th annual convention Oct. 26-29 at the Balmoral Hotel, Miami Beach.

Business sessions, leaving time for sea-side recreation, will feature discussions of costs, production, and customer relations. Costs and production are due for review in terms of the association's annual ratio study and its meaning to management.

President Carl H. Ford of J. W. Ford Co., Cincinnati, will preside until officers are named or reelected to serve through the association's 30th year. Assisting Mr. Ford in carrying on the organization's work during the current year were vice-president Walter T. Armstrong, president of Walter T. Armstrong, Inc., Philadelphia, and Mrs. E. W. Shaefer, treasurer, who heads Tri-Arts Press, Inc., New York City. Glenn C. Compton, former eastern editor of THE INLAND PRINTER, is executive secretary.

NPEA Meeting Scheduled During PIA Convention

National Printing Equipment Assn., Inc. will stage its annual meeting during Printing Industry of America's convention in Atlantic City. As in past years the NPEA board of directors will meet on the second day, Oct. 18, and there'll be a general membership meeting and luncheon on the 19th.

Presiding until officers for the coming year are elected will be Richard B. Tullis of Miller Printing Machinery Co. Serving with him during the past year were the vice-president, Martin M. Reed of Mergenthaler Linotype Co., treasurer, James W. Coultrap of Miehle Printing Press & Mfg. Co., Inc., and secretary, James E. Bennet.

It is expected that the association will consider questions concerning the projected Seventh Educational Graphic Arts Exposition. The background for such discussion would be the proposal to hold the exposition in 1959, and whether it should be staged in Chicago or New York City. Two have been held in Chicago and two in New York.

Chicago, where the 1950 exposition was held, is a more central location and has exhibition halls large enough for the big show. On the other hand, the New York Club of Printing House Craftsmen is campaigning for its city because 1959 marks the 50th anniversary of the International Craftsmen movement, which stemmed from the formation of the New York Club in 1909. The New Yorkers also point out that all previous expositions have been held in conjunction with the International Printing House Craftsmen's annual convention.

A few months ago, A. E. Giegengack, president of National Graphic Arts Expositions, Inc., sent out a questionnaire asking exhibitors at the 1950 exposition to express their preference between Chicago and New York as the next show place. Mr. Giegengack has not reported the results, but has received some 150 replies from the 200 questionnaire recipients. A large majority of the 150 expressed a desire to have the exposition staged in 1959.

Board of Six Judges Announced For Canadian Mail Contest

The board of judges was announced recently for the 1955 Canadian Direct Mail Leaders contest, sponsored by Provincial Paper, Ltd. Chairman of the judging panel is Roydon M. Barbour, promotion counsel for Presentation of Canada, Ltd.

Mr. Barbour will be assisted by Vernon Martin of Walker Press, Paris, Ont.; Gerry Moses of Imperial Oil, Ltd., Toronto; D. Mahoney of Frank W. Horner, Ltd., Montreal; J. M. Burns of Cooper & Beatty, Toronto; and W. C. Beamer of the Bell Telephone Co. of Canada, Montreal.

Entries for the contest closed Sept. 15, and winners without rank will be chosen in six groups. Award certificates will be given to the sponsors, designers, and producers in each group.



C. C. MEANS

Michigan Trade Secretary Will Retire in December

C. C. (Cy) Means, manager of the Graphic Arts Association of Michigan, Inc., for the past 28 years, will retire on December 31. Highly respected as one of the outstanding trade secretaries in the United States, Mr. Means for the past year has been chairman of the Printing Industry of America Private Plant Committee. He will continue in a consulting capacity with GAAM.

Mr. Means was born in Kansas, raised in Illinois, and later became journeyman, foreman, superintendent, and manager of printing plants in Chicago. He has been salesman, sales manager, vice-president of printing machinery manufacturers in Chicago, Philadelphia and New York.

Nearly 300 firms make up the membership of the Graphic Arts Association of Michigan. The association includes firms which operate both union and open shops. One of its important areas of activity is the negotiation of 15 group labor union contracts in the city of Detroit alone.

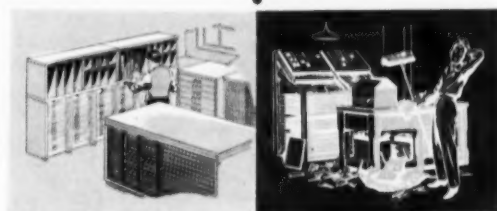
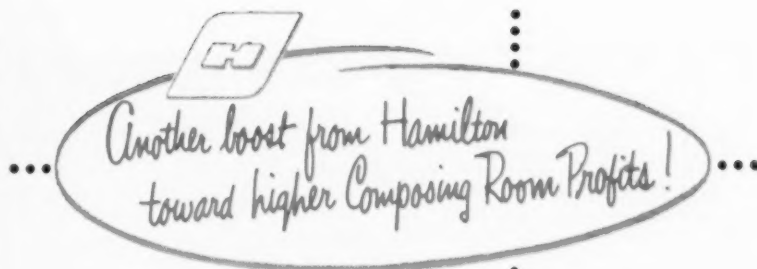
Education Association Prepares New Course of Study Outlines

The International Graphic Arts Education Association has made a suggested course of study outlines for graphic arts education available to teachers, educators and printers.

Bound into one volume, and offered at no cost to IGAEA and Education Council of the Graphic Arts Industry members, the outlines cover these levels: industrial arts education, industrial arts education teacher training, vocational schools, technical institutes, and colleges and universities offering a major course of study in printing management.

Committee chairmen were Bruce D. Cheadle, Chicago; Milo T. Oakland, DeKalb, Ill.; Charles K. Kennedy, Nashville, Tenn.; Richard Hoffman, Los Angeles.

For more information, write to the International Graphic Arts Education Association, 719 Fifteenth St., N.W., Washington 5, D. C.



Proof and specimen cabinets for safe, clean, convenient storage

Protect valuable artwork and proofs, save time locating mats, make well-organized use of floor and storage space and you'll naturally increase composing room efficiency to cut operating costs. That's why all-steel proof and specimen cabinets are highly rated members of the Hamilton storage cabinet family.

Drawers hold materials flat, walled away from damage by heavy steel yet easily accessible. A black canvas cover fastens completely over each drawer to keep out dust. Drawers run smoothly on rollers, are removable but protected from accidental pull-outs by safety stops. Furthermore, these five- and three-drawer units can interlock to build storage upward on the same floor area.

There's sense and profit in providing such efficient long-term protection for mats, proofs, negatives, etc. Get the whole story from your Hamilton dealer soon.



Five-Drawer Proof and Specimen Cabinet No. 1032—46 1/2" wide x 35 1/4" deep x 15 1/2" high. Hamilton Three-Drawer unit (No. 1232) also available, can be interlocked with Five-Drawer (using flat cap and base) to increase storage space without adding floor space.

Also by Hamilton: outstanding type cabinets, imposing tables, newspaper tables, ad assembly cabinets, galley cabinets, chase racks, work benches, trucks, miscellaneous units and accessories of many kinds.



HAMILTON MANUFACTURING COMPANY • Two Rivers, Wisconsin

700 NAPL Delegates Re-elect All National Officers

All national officers of the National Association of Photo-Lithographers were reelected at the 23rd annual convention and exhibit of the organization in Cleveland Sept. 21-24. More than 1,000 attended, with additional superintendents and their subordinates arriving for the all-day technical session on Saturday, Sept. 24. The association now has approximately 700 members.

Rex G. Howard, Howard Co., Peoria, Ill., will continue as president for another year, as will George R. Hoover, Joseph Hoover & Sons Co., Philadelphia, in the post of vice-president. Walter E. Soderstrom will be executive vice-president, and Penn R. Watson, Sr., William J. Keller, Inc., Buffalo, was renamed treasurer. Robert S. Emslie, Jr., as secretary, and Frank R. Turner, Jr., as cost accountant will have headquarters in the New York offices of the association, 317 W. 45th St.

Wednesday morning's program opened with a directors' meeting and was followed by a luncheon for the top executives. President Rex G. Howard presented the address of welcome at the opening session Wednesday afternoon.

Talks were made by Fred W. Hoch, New York City management consultant, on "Setting Up Lithographic Production Standards for the NAPL," and by Ralph Karsten of Chicago, new president of the Screen Process Printing Association International, on "Silk Screen as a Supplement to Lithography."

A panel discussion on "Gearing Production and Sales" opened the Thursday morning session. With Joseph F. Matlack, vice-president of Edward Stern and Co., Philadelphia, presiding, panel talks were presented by Stephen I. Smith of the Kaufmann Press, Inc., Washington, D. C., who discussed the sales manager's angle, and by R. Walter Blattenberger, Western Printing and Lithographing Co., St. Louis, who analyzed the production man's troubles.

Karl F. West of the Lithographic Technical Foundation spoke on "What Research Means to You and Your Business." He was followed by George A. Mattson, executive director of the Chicago Lithographers Association, Inc., with a talk on "Industrial Relations in the Lithographic Industry."

A meeting for trade platemakers closed the Thursday morning session.

After lunch, Charles V. Morris, assistant to the president of Reinhold-Gould, Inc., New York paper house, presented an illustrated talk on "Chick Morris, Lithographer, Examines His Advertising and Public Relations."

Delegates heard next reports of the membership, resolutions and nominating committees.

"How Efficient Are Our Finishing Operations?" was the subject taken by Roger M. Gray of Dupli-Print Services, Inc., Mansfield, Ohio. Mr. Gray provided delegates with a comprehensive, detailed outline of finishing operations.

Harvey T. Holsapple, vice-president of the Kemart Corp., discussed his com-

pany's "Kemart Color Separation Camera and Process."

Thursday sessions ended with a visit to the Harris-Seybold Company, which manufactures, among other equipment, presses for the offset lithographic trade.

The Eastman Kodak Co., Rochester, N.Y., held the floor at the beginning of the Friday sessions. Eastman's new film, "Bradshaw's Billions," was presented by S. G. Hall, assistant manager of Eastman Kodak's Graphic Reproduction Division. "What's New in Photography?" was the subject for a talk by L. E. Goda, Jr. of Eastman Kodak. Among other equipment mentioned, he gave a detailed description of Eastman's new Listomatic Camera,

which will be announced to the trade soon.

Concluding the Friday morning session was a talk on "The Selection, Training and Management of a Sales Force" by John L. Hallstrom, sales manager of Edward Stern and Co., Inc., Philadelphia.

An inspirational talk was presented at the close of the Friday noon luncheon by Dr. Kenneth McFarland, educational consultant to General Motors Corporation.

The first talk Friday afternoon, "The Relationship Between the Platemaker and the Lithographer," was given by William T. Stevenson of the Stevenson Photo Color Separation Co.

A panel on "Quality Control" was a feature Friday afternoon. Presiding was Stanley R. Rinehart, assistant manager of the Printing Division of E. I. du Pont de Nemours & Co., Wilmington, Del. Three panelists were Edward B. Haden, director of quality control for the Esterbrook Pen Co., Philadelphia; Phil Tobias, director of research for Edward Stern and Co., Inc., Philadelphia, and Charles E. Mallett, Rand Avery-Gordon Taylor, Inc., Boston, who read a paper prepared by Douglas F. Reilly of Buck Printing Co., Boston, who was unable to be present.

Closing talk was on "Cronar Performance Characteristics" by John M. Centa, research engineer for E. I. du Pont de Nemours & Co.

With William J. Stevens presiding, the all-day technical session on Saturday featured the following:

Michael H. Bruno, research manager, Lithographic Technical Foundation, on "Technical."

Frederick J. Dankert, technical service manager, Howard Flint Ink Co., on "Ink."

Joseph H. Dunton, vice-president in charge of sales for W. C. Hamilton & Sons, on "Paper."

Adolph R. Fretcher, foreman of the plate department for the Copifyer Lithograph Corporation, on "Plates."

Albert R. Materazzi, technical representative for Litho Chemical and Supply Co., Inc., on "Chemicals."

John McMaster, manager of graphic reproduction sales for Eastman Kodak, on "Film and Camera."

Howard J. Seel, chief development engineer for the Harris-Seybold Co., on "Press."

Some 50 manufacturers and distributors of offset lithographic equipment and supplies presented exhibits and demonstrations of equipment.

Maintenance Show Scheduled

The seventh annual Plant Maintenance and Engineering Show and Conference will be staged Jan. 23-26 in Philadelphia's Convention Hall. Exhibits are expected to number about 400, attracting some 20,000 executives charged with the upkeep of factories and machines. Conference attendance of some 2,500 engineers is forecast. Registration cards are available from Clapp & Poliak, Inc., 341 Madison Ave., New York 17.

Special Days Scheduled For 1956 Printing Week

Special "days" to be celebrated in connection with 1956 International Printing Week have been announced by the International Printing Week Committee in response to requests for greater emphasis on the individual printing processes.

The 1956 International Printing Week will begin with "Letterpress Day" scheduled for Monday, Jan. 16. "Benjamin Franklin Day" is the title given to Franklin's 250th Birthday Anniversary on Tuesday, Jan. 17. "Lithography Day" is scheduled for Wednesday, Jan. 18, with Thursday, Jan. 19, set aside as "Gravure Day." The silk screen printers will get special attention on "Screen Process Day" on Friday, Jan. 20, and "Publishers' Day" has been named for Saturday, Jan. 21.

Graphic arts groups throughout the industry are being asked to hold special Printing Week observances on the dates specified for emphasizing their particular processes and to cooperate throughout the week with other groups in bringing the Printing Week story to the public.

Here's Miss Printing Week for 1956 already! She's Joanne Dru of Warner Brothers movie studios. You'll see more of her later in publicity shots being dreamed up by Floyd Larson, chairman of the 1956 Printing Week celebration



Dantuma, Baarlaer Chosen to Head New Slate of Officers for ITCA

Harold R. Dantuma of Reliance Typesetting Co., Chicago, is International Typographic Composition Association's new president. He succeeded Harold L. McGirr, Morris & Walsh Typesetting Co., Inc., New York City, and was advanced from the first vice-presidency to the top

enhanced its practical values for plant owners and executives. They assembled in six groups, each small enough to ease the way to free-wheeling discussion. But the six moderators didn't stay put. That was the new angle. At a given signal, each moderator switched to another group, and



H. R. Dantuma



J. L. Baarlaer



Frank Lightbown



Frank M. Sherman

post at the association's 36th annual convention Sept. 7-10 in Atlantic City.

Cincinnati Typesetting's Joseph L. Baarlaer was raised from second to first vice-president. Frank Lightbown, Cecil H. Wrightson, Inc., Boston, was named second vice-president. Re-elected treasurer is John W. Shields, who operates a Bridgeport, Conn. composition house under his own name. Frank M. Sherman, continuing as executive director and secretary, introduced W. E. Switzer as the new assistant secretary.

Some 250 representatives of member firms attended business sessions staged on three mornings. Among session features were a progressive symposium for plant owners and executives, and a review of the guaranteed annual wage situation and its relation to the graphic arts industry.

Convention co-sponsors were the New Jersey Typesetters Association, Inc. and the Philadelphia Typesetting Association.

Mr. McGirr gavelled the tee-off session. NJTA's Ferd S. Laile, convention co-chairman, welcomed the registrants and ITCA past president Oscar Hoffman of St. Louis responded. Then came reports from officers, including Canadian vice-president Walter A. Adamson of Toronto. Walter A. Morawski, vice-president of North American Composition Co., Inc., Philadelphia, detailed the fundamental principles of display composition.

Mr. Sherman reviewed the 1954 composite profit-and-loss statement, which showed a profit slightly higher than 1953's net. He also told how to use the figures for checking the month-by-month progress of a composition business. He explained a new form which enables members to compile operating percentages monthly instead of waiting for the results of the annual composite ratio study. Later on, the executive committee voted funds for setting up a uniform bookkeeping and accounting system for the benefit of member houses.

The progressive symposium on the second morning was given a new twist that

kept switching until he had led discussion of his topics for the benefit of all groups.

ITCA Names W. E. Switzer As Assistant Secretary

Frank M. Sherman, International Typographic Composition Association secretary and executive director, announced last month the appointment of W. E. Switzer as assistant secretary. Mr. Switzer will devote most of his time to member service work at association headquarters in Philadelphia. He also will plan and supervise the operation of conventions and conferences, and help the



W. E. Switzer

ITCA local groups plan their activities.

Born in LaCrosse, Wis., Mr. Switzer comes from a family of printers in western Missouri and southeastern Kansas. As a youth in Webb City, Mo., he hand-set type in his uncle's weekly newspaper and commercial printing plant, and became a Linotype operator.

While working at his trade for financial support, he attended Ozark Wesleyan College and the University of Missouri. Two years ago, he received a Bachelor of Arts degree in economics from American University in Washington, D. C. His post-graduate, two-year study of printing management at Carnegie Institute of Technology earned him a Bachelor of Science degree. Before he enrolled at Carnegie, he worked for four years in the Hendricks-Miller typographic plant in Washington, D. C.

During World War II, Mr. Switzer served for three years as a Navy enlisted man and for two years as an officer.

The final general session next morning featured a review of the symposium discussions by all six moderators. This session also dealt with budgetary control, progress and development of phototypesetting, and the guaranteed annual wage, known as GAW.

Speaking as Printing Industry of America's industrial relations director, Edmund J. Flynn saw no need for GAW in the graphic arts industry. He called the industry's full employment picture the best defense against any guaranteed wage plan.

"Seasonal variation of printing and publishing employment is relatively insignificant. The cyclical unemployment factor from year to year is extremely low. In the recession year 1949, commercial printing employment dropped less than one per cent from 1948, a year of prosperity. In the mild recession year 1954, it increased over 1953 while employment in non-durable goods industries dropped about five per cent.

Commanday, Trade Typographer, Retires After Half-Century

Matthew H. Commanday, well known in the trade composition field, is no longer hanging his hat in the Commanday Bros. plant that he founded in New York City 35 years ago. After a business career that spanned a half-century, he now is living in retirement in California.

It was 1904 when Mr. Commanday, coming from Fall River, Mass., did his first plant work in Boston. He set up his own business in New York in 1920, and soon was joined by his brothers, Joseph and Victor. Now associated with them in carrying on the business is Victor's son Melvin.

Mr. Commanday joined the New York Monotype Group in 1927. For the past 20 years, he was librarian of the group's matrix pool, which handles purchases of new matrices and rentals to members. Mr. Commanday was named head of the group four years ago.

James J. Hatton Is Dead at 79; Was Craftsman for 46 Years

The Printing House Craftsmen's movement has lost another of its long-time members. James J. Hatton, whose share-your-knowledge career began when the first club was organized in New York 46 years ago, died Aug. 15 in Watertown, N.Y. He was 79.

Better known as "Judge," Mr. Hatton was one of the two New York Club delegates to the Philadelphia convention in 1919 when the International Association of Printing House Craftsmen came into being. He was the New York Club's fifth president and served actively on its board of directors until his final illness.

Throughout the New York area, Mr. Hatton was known as an authority on all phases of electrotyping. For some 30 years, he was a sales executive for Reilly Electrotypes Co. in New York City. Earlier, he was superintendent of several printing plants, and at one time he was superintendent of printing and engraving for the Hearst magazines.

The advertisement features three large, dark circular screens arranged in a triangular pattern. A large, stylized number '3' is positioned in the center, overlapping the top two screens. To the left of the '3', on the first screen, is the text '48" 133 LINE'. To the right of the '3', on the second screen, is the text '48" 150 LINE'. Below the '3', on the third screen, is the text '36" 250 LINE'. To the left of the screens is a detailed line drawing of a hand, with the index finger pointing towards the top-left screen. The text 'big screens' is written in a bold, sans-serif font to the right of the top two screens.

3

48" 133 LINE

48" 150 LINE

big screens

36" 250 LINE

*We have two 48 inch screens
150-133 line to fit
your big job also a 36 inch
250 line for projection
or fine reproduction*

A COMPLETE PLATE MAKING SERVICE FOR OFFSET, LETTERPRESS AND ANILINE

PROCESS COLOR PLATE COMPANY

522 South Clinton Street • Chicago 7, Illinois • Phone WEBster 9-0522

**DAY
&
NIGHT**

3,000 Attend SPPA Convention, Name Ralph Karsten President

By Victor Strauss, Presentation Press, New York City

The Screen Process Printing Association held its seventh world convention Sept. 10-14 in Atlantic City. The convention was a success in every respect. More than 3,000 people participated, according to the convention chairman, Joseph E. Podgor, president of Podgor Silk Screen Industries, Philadelphia.

The conventioners had a variety of activities to choose from. At the art show they could see hundreds of specimens that exemplified the scope and effectiveness of screen printing; at the manufacturer's show they could review all the materials and equipment available to the screen industry, and at the forums they could discuss on the management level the problems of sales and advertising as well as the availability of subsidiary equipment.

The leaders of SPPA who keep this organization going by serving as officers and committee members had plenty to do. The executive committee was in session for two full days, and the board of directors met and elected new officers.

Ralph A. Karsten, Screen-Flock Industries, Inc., Chicago, succeeds Milton Grant, Silk Screen Process, Inc., Cleveland, as president of SPPA. Harold Beaver, Big Beaver Specialty Co., Royal Oak, Mich., was elected vice-president, and Dominick DePalma, DePalma Company, Boston, is the new treasurer.

The six new regional vice-presidents are R. C. Ragan, western; Vincent Mace, eastern; William N. McGhee, southern;

Warren Burdick, central; Ray Rueby, northern; and Robert Vandenbossche, international vice-president.

The first forum, "Sales Management," had three speakers. John E. Donnegan, graphic arts specialist for General Electric Co., discussed selling "From the Buyer's Chair;" Charles E. Schatvet, president of Guide-Kalkhoff-Burr, Inc., New York City, presented "A Salesman's Salesman," and Ernest Schmatolla, vice-president of Publishers Printing Co., Inc., New York City, explained how to make "Estimates That Pull."

The printing industry was well represented during the next forum, Advertising. William T. Clawson, marketing director of Miller Printing Machinery Co., Pittsburgh, spoke on "Advertising Fundamentals," and Leo H. Joachim, New York, publisher of *Printing News* and *Productionwise*, discussed the results of a printers' self-advertising census.

The Subsidiary Equipment forum was staffed with Joel Frados, associate editor of *Modern Plastics* magazine, who introduced his audience to "Vacuum Forming," Bill Freedman, president of Freedman Cutouts, New York, who explained "Mounting and Die Cutting," and Bernard Halpern, graphic arts consultant, Philadelphia, who showed with the help of many slides how much there is to know about cameras.

Walter Soderstrom, executive vice-president of the National Association of

Photo-Lithographers, was the featured speaker at the chapter officers' meetings.

The trend of silk screen toward becoming an industry was quite noticeable in the manufacturers' show. More than 70 firms exhibited their products. Many names well known to printers were to be found there, too.

The General Research and Engineering Co., Grand Rapids, Mich., demonstrated a press that feeds, prints, dries, and automatically delivers the dry print.

Another interesting piece of equipment was the hand-printer shown by Ken Equipment Corporation, a division of Podgor Silk Screen Industries, Philadelphia. The hand printer is a combination of a one-hand squeegee and a solid metal printing table equipped with a vacuum bed. The hand printer is practical for large size and short-run jobs and may also prove effective in silk screen service shops.

Joe Grossman, a past president of SPPA, introduced the newly-elected Miss SPPA: Dorothy Mae Johnson, "Miss Oregon" and the top finalist of the "Miss America" contest.

New York Investors Buy American Type Founders

A New York investment group has signed an agreement to purchase American Type Founders, Inc., Elizabeth, N. J.,

printing equipment manufacturer and a subsidiary of Daystrom, Inc. Announcement of the signing was made Sept. 23. The New York purchasers are headed by David Berdon and Jay Levine. Louis C. Edgar, Jr., who was executive vice-president of ATF, will be president of



Louis C. Edgar, Jr.

the new organization. Edward G. Williams, former president of ATF and a vice-president of Daystrom, will remain as a director of ATF and also will serve as a special consultant to the company. Dante E. Broggi, president, Neptune Meter Co., New York, will be board chairman.

In announcing the change in ownership, Mr. Edgar said, "American Type Founders Co., Inc., will now be operated as an independent corporation, concentrating all activities on the manufacture and distribution of printing equipment. The present management group will continue to operate the company, and we are already investigating possible areas for expansion of graphic arts activities."

Thomas Roy Jones, president of Daystrom, estimated that proceeds from the sale of ATF, after tax adjustments, will be about \$9 million.

Among ATF executives, William W. Fisher will continue as vice-president of operations, Milton J. Goger will be vice-president and treasurer, and Robert A. Tobias will continue as vice-president of sales.

Ralph Karsten of Chicago, (center) is the newly-elected president of Screen Process Printing Association, International. Mr. Karsten, together with Dominick DePalma of Boston, treasurer, (left) and Harold F. Beaver of Royal Oak, Mich., the vice-president, (right), was elected during SPPA convention



Letterpress Future to Be One Keynote of IAES Meeting

Good business habits, Americanism and the future of letterpress printing will be the keynotes of the 58th annual convention of the International Association of Electrotypers & Stereotypers, Inc. at the Shoreham Hotel, Washington, D. C., Oct. 19-22.

More than 300 persons are expected to attend the opening session Wednesday afternoon, Oct. 19. Carl N. Becker of Milwaukee is IAES president and A. P. Schloegel, Cleveland, is executive secretary-treasurer.

Following the appointment of convention committees and the reports of officers, a special public relations illustrated report will be submitted. This program has as its objective the education of present and potential buyers of printing to the advantages of letterpress printing, through the effective use of electrotypes and stereotypes.

Thursday morning's session will start with a talk on good business habits by John A. Reilly, president of the Second National Bank of Washington, D. C.

Highlighting the Thursday morning meeting will be an open forum, "What's Your Problem," conducted by Peter F. Regan, Jr., managing director, Electrotypers & Stereotypers Association of New York, Inc.

Thursday afternoon, Charles A. Harwood, manager of sales and field operations for the Michle Printing Press & Mfg. Co. of Chicago, is scheduled to tell "What's Happening and What's Ahead in Letterpress Printing Presses." He will be followed by Harry Wolfe, Davis, Delany, Inc., New York, who will talk on "Aggressive Management and Its Relation to Progress in Printing Practices."

"Letterpress Awards" will be announced Thursday night at the annual

banquet. These "printing Oscars" will be awarded for the first time this year by the association for outstanding contributions to the letterpress printing industry.

Friday, Oct. 21, is a "no business day" on the convention program. Delegates and guests will take a bus trip to Annapolis to see the Naval Academy cadets on parade.

The closing session Saturday morning will feature a talk on "Job Tickets That Pay Dividends" by C. A. Mawicke, past president of the Association and president of Pontiac Engraving & Electrotype Co., Chicago. James R. Brackett, general manager of the Printing Industry of America, will speak. Election and installation of officers will close the convention.

Silk Screen Print Is Winner In Ford Industrial Awards

An eleven-color silk screen print made by Jerome E. Latawiec, Milwaukee Boys' Technical School student, won top honors in Ford Motor Company's ninth annual Industrial Awards Competition. His entry was judged the most outstanding among over 5000 submitted in various industrial classifications.

Of that total, some 400 were entered in the graphic arts division. They included single and multicolor letterpress, offset and silk screen entries in nine groups, each of which received \$400 in cash prizes. Outstanding achievement awards in this division went to Mr. Latawiec, 19, and to Merle Baghtel, 14, of Tappan Intermediate School, Detroit. The awards entitled them and their teachers to a three-day, all-expense-paid trip to Dearborn, Mich.

Judging the graphic arts entries were John T. Porter, American Type Founders

educational director; Harry L. Gage, graphic arts consultant, and Samuel M. Burt, managing director, Education Council of the Graphic Arts Industry.

Winning graphic arts entries will be shown at the International Graphic Arts Education Association's conference of printing education at Santa Barbara, Calif., next August.

New York Fete Sets Stage For Franklin Anniversary

A Constitution Day dinner Sept. 17 in New York City's Waldorf-Astoria Hotel was the forerunner of the celebration of Benjamin Franklin's 250th anniversary. More than 500 groups in 42 nations will participate in the observance next year.

Sponsoring the dinner was the New York committee, one of many planning the celebration under the direction of international chairman Clarence Jordan. New York chairman Anthony Drexel Duke introduced guests who included the governors of New York and New Jersey and, by personal or written proxy, the governors of the other 11 states whose Colonial representatives signed the Constitution on Sept. 17, 1787, at the assembly in Philadelphia.

Mr. Jordan stressed that Franklin was a member of 25 learned societies, that 19 of them are still active, and that all 19 are cooperating with the international committee on plans for the anniversary observance. He forecasts such special features as a Congressional Franklin medal for distinguished service, and the dedication of a new Franklin Hall in Berlin.

Distribution of Franklin Booklets Planned for 1956 Printing Week

In cooperation with the 250th Anniversary Committee of the Franklin Institute, the 1956 International Printing Week Committee will issue 25,000 Franklin booklets in the initial distribution of this material in sets and in individual booklets.

The plastic-bound sets will contain ten booklets which cover Benjamin Franklin's life, experiences and writings insofar as they apply to the printing and publishing industry. The set will serve as reference material for graphic arts groups and Printing Week speakers planning a Benjamin Franklin Printing Week program or preparing a speech on Franklin's life.

One thousand plastic-bound sets will be supplemented by printings of the individual booklets in larger quantities for distribution to high school and college students engaged in Franklin Essay Contests sponsored by local Printing Week committees.

Cleveland Firm Named Distributor

The Pearce Development Co. of Cleveland has been appointed by Jagenberg of Dusseldorf, Germany, to handle U.S. sales of its line of slitters and sheeters. Pearce Development will continue to manufacture and sell its own special equipment for use by envelope, tag, and greeting card producers.

A new slate of officers elected during the annual meeting of Printing Industry of the Carolinas includes (seated) George A. Moore, Jr., Commercial Printing Co., Raleigh, president; William Jacobs, Jacobs Bros., Clinton, S. C., vice-president; (standing) J. Alfred Miller, ex officio board member; William Cranford, Seeman Printery, Durham, secretary-treasurer; Eugene Salmon, executive secretary





T. M. CLELAND

T. M. Cleland, Designer, Honored by New Yorkers

On Aug. 17, the day before he became 75 years old, T. M. Cleland was honored at a luncheon staged by the Typophiles, the Art Directors' Club, and the Distaffers at the New York Advertising Club.

Tom Cleland is the book, magazine, commercial printing, and type designer to whom the American Institute of Graphic Arts presented its gold medal in 1940, when he was rounding out his 60th year.

This year, the event honoring Mr. Cleland was more informal. The toastmaster was Paul A. Bennett of Mergenthaler Linotype Co. Among the speakers lauding Mr. Cleland for his graphic arts achievements were designer Bruce Rogers, Emily E. Connor of the Marchbanks Press, Walter Dorwin Teague, former president of AIGA, and Frederick Melcher of *Publishers Weekly*.

New Presidents Are Named For Louisville Printers

Benjamin P. Foley has been elected president of the Caxton Co., Louisville printing firm recently purchased by Fetter Printing Co. Mr. Foley formerly was in Fetter's sales department. The Caxton Co. had been under the direction of Mrs. Victor Burger, and she will remain active in the business.

Another Fetter subsidiary, Franklin Printing Co., also has a new president. He is John T. Weber, formerly assistant to Harold W. Braun, president of Fetter. Constance Sheltman is the new Franklin vice-president, and Myra Mae Durbin is secretary-treasurer.

Both the Franklin and Caxton firms are continuing in their existing plants.

Southern Graphic Arts Meeting Set

The Southern Graphic Arts Association has scheduled its 35th annual convention for April 12-14. Headquarters for the event will be the Eola Hotel, Natchez, Miss., and the 17th Annual Exhibit of Southern Printing will be a feature of the convention.

Growth of Printing in Pittsburgh Is Detailed in Industry Study

The growth of Pittsburgh's printing industry during the past nine years is detailed in a booklet recently published by Printing Industry of Pittsburgh, Inc. Based on a survey by Dr. Arend E. Boer of the University of Pittsburgh's School of Business Administration, the booklet contains data gathered from 31 representative graphic arts firms in the area.

The study shows that the 31 companies have spent more than 2½ million dollars since 1946 for equipment and additional working space, and Dr. Boer found that an additional \$2 million already is budgeted for further expansion in the

immediate future. During the nine-year period covered by the survey, sales volume of the 31 plants rose more than 100 per cent, while the labor force increased 42.3 per cent.

Paper Makers Plan Merger

Chillicothe (Ohio) Paper Co. stockholders were due for a Sept. 27 vote on a proposal to sell the company's assets to the Mead Corp., whose stockholders will act on the plan at a special meeting late in October or early November. If both groups approve the proposal, Chillicothe will become a Mead subsidiary, continuing operations under its present management setup.

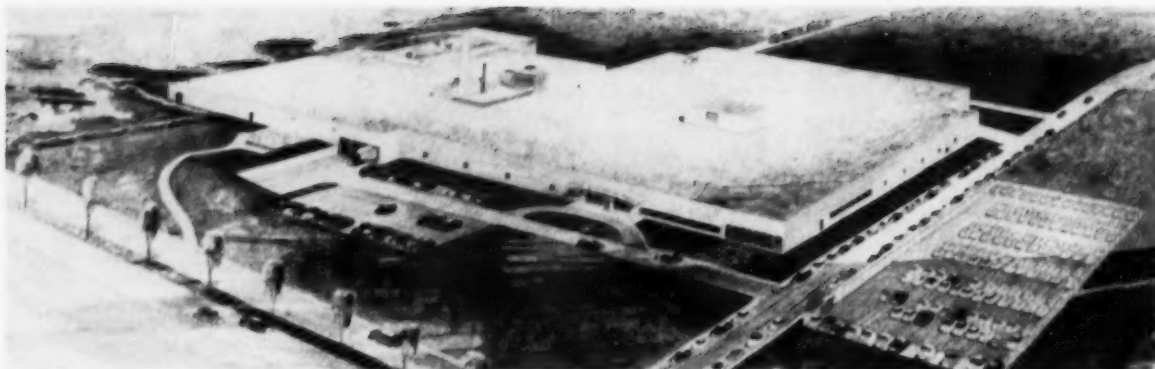
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Hammond Machinery Builders
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Architect's drawing shows old and new portions of Lord Baltimore Press plant in Baltimore, Md. One-level addition at left increases floor space of plant from 165,000 to 316,000 square feet. Main building at right, like the new addition, is air conditioned, humidity controlled, and scientifically lighted

Lord Baltimore Press Completes Expansion Program

The Lord Baltimore Press in Baltimore, Md., has completed a major addition which changed its square plant into an L-shaped one-level layout and boosted the square footage from 165,000 to 316,000.

Housed in the new addition is what is said to be one of the largest rotogravure presses ever designed for package printing. It's an eight-color, 36-inch, web-fed Champlain, 82 feet long over-all, and it prints on foil as well as paper, film and boxboard. Working with that press in the gravure department are a three-color, 32-inch web-fed Hyroto and two high speed roll slitters.

Gravure areas have a 20-foot clearance between roof trusses and floor to allow for high stacks of materials on pallets and for overhead monorail conveyors. Electric panel boards are installed on a separate enclosed mezzanine deck, where air pressure higher than in the manufacturing area keeps gases out.

The company says it is using every known device that contributes to efficiency, quality, and safety. Electrical appliances and fixtures are fire- and explosion-proof. A separate, independently operated ventilating system using freshly filtered air removes fumes rising from volatile gravure solvents. A high-pressure steam boiler can maintain a temperature of 320 degrees in the ovens used in the gravure operation. There are separate facilities for receiving and shipping.

The addition also houses new coating, label finishing and bindery departments,

and has extensive storage room for raw materials and finished jobs. A new roller coating machine equipped with drying

Printing Subjects Slated On Annual Package Forum

Seminars dealing with flexographic printing and printed packaging materials are on the agenda for the Packaging Institute's 17th annual forum Oct. 31-Nov. 3 at Hotel Statler, New York City. Twelve other seminars are slated to follow the tee-off session on management day, when Riegel Paper's F. S. Leinbach will speak as the Institute's president and at luncheon introduce the forum keynoter, General Lucius D. Clay, Continental Can Co. board chairman.

Clarence H. Miller of Riegel Paper Corp. is due to head the flexographic printing seminar on the afternoon of the final day. B. Offen of B. Offen & Co. will discuss drying and Earl Harley of the Harley Co. will detail press proofing. The role of the plate cylinder in flexographic printing is the topic assigned to Alexander R. Bradie of the Mosstype Corp.

L. R. Ayers of Robert Gair Co., Inc. is scheduled to serve as chairman of the printed packaging materials seminar, during which F. L. Wurzburg, Jr. of the Interchemical Corp. will review the problems involved in establishing a standard light source.

ovens is expected to increase production flexibility. This machine applies special coating materials to labels and folding boxes for protection and decoration.

The heavy heat load developed by the new gravure operation made it necessary to increase the plant's exhaust fan capacity from 20,000 to 90,000 cubic feet per minute. Consumption of electricity has risen from 1,200 to 2,300 kilowatt-hours.

The first jobs to come off the new "big boy" press were foil labels for Gunther Brewing Co. of Baltimore, a new line of foil packages for National Biscuit's Dromedary cake mixes, and the package for Nestlé's new Toll House cookie mix.

New Kit of Safety Aids Available to Printers

The Education Council of the Graphic Arts Industry released last month the Instructor's Guide and the Study Guide to "The Safety Manual for the Graphic Arts Industry." This trio and a kit of literature, forms and other material make up a complete safety training package for in-plant and local printers' association use.

The basic manual was prepared for foremen and supervisors. The Instructor's Guide, for those who conduct training programs for supervisors and foremen, provides complete know-how on conducting classes and presenting information in conference leadership style. The Study Guide is for use by supervisory staffs. It contains questions, references, suggestions, forms and procedures for carrying on the training program and installing the system.

Items in the package may be ordered separately or as a unit. Prices are \$2.50 for the Safety Manual, \$5 for the Instructor's Guide, \$2.50 for the Study Guide, and \$7.50 for the kit. Orders should go to the National Safety Council, 425 N. Michigan Ave., Chicago 11. For further details, address Walter R. Smith, Safety Committee chairman, Education Council of the Graphic Arts Industry, 719 Fifteenth St., N.W., Washington 5, D. C. Mr. Smith is safety director for R. R. Donnelley & Sons Co., Chicago.

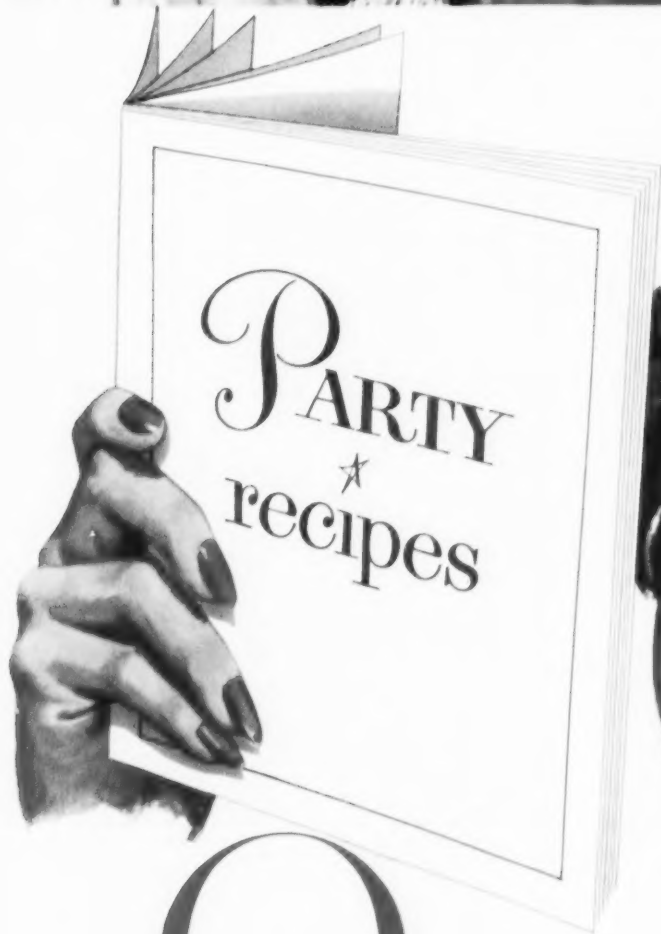
Lezius-Hiles Co., Cleveland printing firm, doubled its working space when it moved recently into this industrial building. Under direction of Harry Slorp, former Lezius-Hiles plant superintendent, move was made department by department, without a serious interruption in normal production schedules





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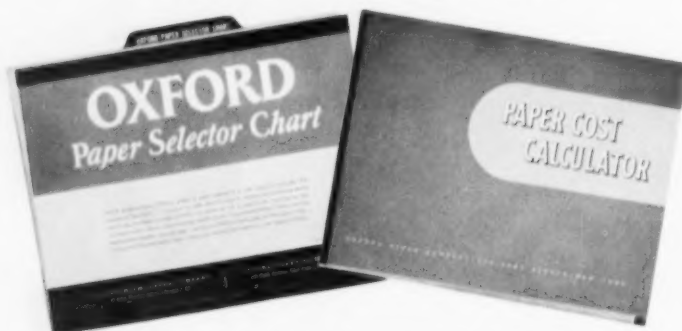
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	The Johnston Paper Co.
	The Whitaker Paper Co.
Cleveland, Ohio	The Cleveland Paper Co.
Dallas, Texas	Graham Paper Co.
Dayton, Ohio	The Whitaker Paper Co.
Des Moines, Iowa	Birmingham & Prosser Co.
Detroit, Mich.	Chope Stevens Paper Co.
Fresno, Calif.	Blake, Moffitt & Towne
Gastonia, N. C.	Henley Paper Co.
Hartford, Conn.	Green & Low Paper Co., Inc.
	Storrs & Bement Co.
High Point, N. C.	Henley Paper Co.
Indianapolis, Ind.	MacCollum Paper Co.
Kalamazoo, Mich.	Birmingham & Prosser Co.
Kansas City, Mo.	Birmingham & Prosser Co.
	Graham Paper Co.
Knoxville, Tenn.	Louisville Paper Co.
Little Rock, Ark.	Roach Paper Co.
Long Beach, Calif.	Blake, Moffitt & Towne
Los Angeles, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Louisville Paper Co.
Lynchburg, Va.	Caskie Paper Co., Inc.
Manchester, N. H.	C. H. Robinson Co.
Memphis, Tenn.	Louisville Paper Co.
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	Sensenbrenner Paper Co.
Minneapolis, Minn.	Wilcox-Mosher-Leffholm Co.
Nashville, Tenn.	Bond-Sanders Paper Co.
Newark, N. J.	Bulkley, Duntion & Co., Inc.
New Haven, Conn.	Bulkley, Duntion & Co.
	(Division of Carter, Rice & Co. Corp.)
	Storrs & Bement Co.
New York, N. Y.	Baldwin Paper Co., Inc.
	Bulkley, Duntion & Co., Inc.
	Green & Low Paper Co., Inc.
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Oakland, Calif.	Blake, Moffitt & Towne
Omaha, Neb.	Western Paper Co.
Philadelphia, Pa.	Atlantic Paper Co.
	Wilcox-Walter-Furlong Paper Co.
Phoenix, Ariz.	Blake, Moffitt & Towne
Pittsburgh, Pa.	General Paper Co.
	Brubaker Paper Co.
Portland, Maine	C. H. Robinson Co.
Portland, Oregon	Blake, Moffitt & Towne
Providence, R. I.	Carter, Rice & Co. Corp.
Reno, Nevada	Blake, Moffitt & Towne
Richmond, Va.	Cauthorne Paper Co.
Rochester, N. Y.	Genesee Valley Paper Co.
Sacramento, Calif.	Blake, Moffitt & Towne
St. Louis, Mo.	Birmingham & Prosser Co.
	Graham Paper Company
	Shaughnessy-Kniep-Hawe Paper Co.
	Tobey Fine Papers, Inc.
San Bernardino, Calif.	Blake, Moffitt & Towne
San Diego, Calif.	Blake, Moffitt & Towne
San Francisco, Calif.	Blake, Moffitt & Towne
San Jose, Calif.	Blake, Moffitt & Towne
Seattle, Wash.	Blake, Moffitt & Towne
South Bend, Ind.	Birmingham & Prosser Co.
Spokane, Wash.	Blake, Moffitt & Towne
Springfield, Mass.	Bulkley, Duntion & Co.
	(Division of Carter, Rice & Co. Corp.)
	Mill Brand Papers
	Paper House of New England
Stockton, Calif.	Blake, Moffitt & Towne
Tacoma, Wash.	Blake, Moffitt & Towne
Toledo, Ohio	Paper Merchants, Inc.
Tucson, Ariz.	Blake, Moffitt & Towne
Washington, D. C.	John Floyd Paper Company
Worcester, Mass.	Esty Div. Carter, Rice & Co. Corp.
York, Pa.	The Mudge Paper Co.

OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y. ★ OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.

Mills at Rumford, Maine, and West Carrollton, Ohio

Pressmen, Employers Aim To Extend Bargain Pact

The board of directors of the International Printing Pressmen & Assistants' Union of North America and the officers of the Union Employers Section of the Printing Industry of America announced last month that they will seek further extension of voluntary arbitration procedures now available to the members of the union and to the members of the employers' group.

IPP&AU is the largest union representing pressmen while the Union Employers Section represents the largest group of union employers in the commercial and lithographic printing industry.

On the general subject of labor peace, the parties reiterated their long-standing policy of utilizing arbitration rather than economic force to resolve disputes. While virtually every labor agreement between employers and the Pressmen's Union in the commercial printing industry contains the customary arbitration procedure for the settlement of grievances arising during the life of the contract, 45.7 per cent of local contracts now also provide for arbitration of the conditions of new contracts, whenever new terms cannot be agreed upon through negotiations.

A five-year pact now exists between the union and the Union Employers Section which establishes arbitration machinery

for local union and employer groups desiring to adopt its procedures. It was agreed that both bodies would recommend to their respective memberships a further extension of this machinery into even more local areas. Since the present arbitration agreement expires in 1957, it was also agreed that the renewal of this principle would be an important aspect of the labor programs of both groups.

An actuarial survey pertaining to the industry's supply of manpower was reviewed, in relation both to its local and national implications. The parties were in agreement that the procedures provided in the by-laws of the International Printing Pressmen and Assistants' Union

should be implemented locally wherever needed. This procedure calls for the making of scientific local surveys and an adjustment of apprentice ratios, together with other advisable steps to train more skilled craftsmen.

Printing Equipment Firm Plans Three-Way Expansion Program

A major expansion program was approved recently by Turner Printing Machinery, Inc. Currently under way are plans to increase demonstration and display space in the company's Cleveland plant, provide additional warehouse space in Toledo, and enlarge the sales staff.



OCTOBER
 Printing Industry of America, Inc., annual convention, Chalfonte-Haddon Hall Hotel, Atlantic City, Oct. 15-20.
 National Printing Equipment Assn., annual convention, Chalfonte-Haddon Hall Hotel, Atlantic City, Oct. 15-20.
 National Safety Council (including Printing & Publishing Section), annual conference, Conrad Hilton Hotel, Chicago, Oct. 17-21.
 International Assn. of Electrotypers & Stereotypers, annual convention, Shoreham Hotel, Washington, Oct. 19-22.
 Audit Bureau of Circulations, annual meeting, Drake Hotel, Chicago, Oct. 20-21.
 Advertising Typographers of America, annual convention, Balmoral Hotel, Miami Beach, Oct. 26-29.
 Packaging Institute, annual forum, Hotel Statler, New York, Oct. 31-Nov. 5.

NOVEMBER
 Canadian National Packaging Exposition & Conference, Automotive Bldg., National Exposition Grounds, Toronto, Nov. 8-10.
 Industrial Management Society, Time & Motion Study and Management Clinic, Sherman Hotel, Chicago, Nov. 9-11.
 Advertising Trades Institute, Advertising Essentials Show, Hotel Biltmore, New York, Nov. 14-16.

JANUARY
 Printing Industry of America, Inc., Professional Conference for Presidents, Boca Raton Hotel, Boca Raton, Fla., Jan. 22-29.
 Plant Maintenance & Engineering Show and Conference, Convention Hall, Philadelphia, Jan. 25-26.
 Great Lakes Newspaper Mechanical Conference, Schroeder Hotel, Milwaukee, Jan. 29-31.



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for
- ★ **LITHOGRAPHY**
- ★ **LETTER-PRESS**
- ★ **SILK SCREEN and**
- ★ **GRAVURE**
PRODUCTION

Lower Express Rates Set

Railway Express Agency, Inc., announced last month 10 to 40 per cent rate reductions on shipments of advertising and printed matter to any point in this country.

Also announced was a new SPED service, short for Special Expedited Depot service operating at present between New York City, Philadelphia, Baltimore and Washington, D. C. Under this plan shipments may be rushed in the time a crack passenger train takes to reach the point of destination. Cited as an example was four and a half hours between New York City's Pennsylvania Station and Union Station in Washington, D. C.



East Bay Club of Printing House Craftsmen, Oakland, Calif., lined up a new board of governors at a recent meeting: (from left, seated) Charles Bishop, greeters chairman; Jerry Morehouse, secretary; Farrell Swallow, sergeant-at-arms; Del Patterson, SYK correspondent; John Goetz, club publication editor; Robert Descobes, budget committee; (standing) Mike Green, education; Jack Barry, membership; Dan Pingree, treasurer; Jack Dickinson, publicity; Wee Schmidt, arrangements chairman; Tam Gibbs, vice-president; and Lynn Aldrich, the president. William Kitto is club's immediate past president.

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"Good flexographic printing today is a precision process"

The plate is the key to profitable printing. Platemakers who standardize on Econo compounds and matrix materials know how easy it is to maintain quality standards in finished plates. Part of the answer lies in the reliability of simple, standard procedures in their manufacture... beginning with matrix molding and carrying right through makeready. To learn more about Econo methods and materials, write for data which includes the booklet, "Successful Molded Rubber Printing Plates." Perhaps you'd like your plate-maker's name added to the route list of an Econo field technician.



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MATERIALS and METHODS for BETTER PRINTING
FROM MOLDED RUBBER PLATES
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Carnegie Printing School Admits Women Students

The School of Printing Management of Carnegie Institute of Technology in Pittsburgh, Pa., has extended its curriculum and will permit women to enroll this fall for the first time.

Glen U. Cleeton, dean of the school, expects a 100 per cent increase in students this year, and a 200 per cent increase in 1956.

Revision of two- and four-year basic management options will give students more freedom in electing senior year management courses. Also scheduled are photographic composition courses and more photolithographic instruction.

The two-year management option has been open to students from universities and colleges after their graduation. This has been changed. Juniors with "B" averages will be considered for admission.

There are two new four-year programs, a graphic arts technical option and a graphic arts design option. The technical option will cover graphic arts processes and the science and elements of engineering technology. This program aims to meet the demand for graduates who can contribute to technological advancement of graphic arts processes.

The graphic arts design option combines study of processes with courses in typography, drawing, painting, and pictorial design in creative planning and product development.

ALA Convenes in Boston

Amalgamated Lithographers of America staged its 13th biennial convention through the week of Sept 19 at the Sheraton Plaza Hotel, Boston. On hand were delegates from 81 local unions.



Los Angeles graphic arts groups have formed Printing Week Council of Greater Los Angeles, a permanent organization to promote Printing Week activities. Officers and representatives serving on the council include (seated, from left) Bruce Greenberg, Craftsman's club; Perry Long, Craftsman, vice-president of the council; Gordon Holmquist, Printing Industries Association, president; Tim O'Keefe, Supplymen's association, secretary-treasurer; (standing) Allen Sulzer, Supplymen; Wes Scott, Printing Industries Association; Sue Carroll and Betty Jane Hart, Women's Graphic Arts Club; Norm Shanks, Craftsman; and Lew Wilkins, Photoengravers' association. The council will meet periodically throughout the year.

Offset Men in 27 Cities To Get Plate Use Hints

A "Lithographic Pressmen's Night" to demonstrate proper use of presensitized aluminum offset plates will be held in each of 27 cities this fall. The sponsor is the printing products division of Minnesota Mining & Manufacturing Co., St. Paul.

Tips on obtaining accurate press setups and better plate "mileage," methods of trouble-shooting, and other information developed in laboratory research will be covered during the sessions. Technical representatives of the 3M Technical Service Laboratory will run the programs.

Open Roller Plant in South

The opening of a new rubber roller plant in Birmingham, Ala., was announced recently. The new firm, Neely Roller Co., is headed by W. E. Neely, formerly vice-president in charge of sales for Sam'l Bingham's Son Mfg. Co., Chicago. Mr. Neely also announced a cooperative arrangement with Hi-Speed Roller Co., New Orleans, which makes composition rollers. Under the plan, each company will market the other's product, making both rubber and composition rollers available from both plants. The plan was developed to eliminate long freight hauls.



W. E. Neely

A. W. Rushmore, Retired Designer, Private Pressman, Is Dead at 72

Arthur W. Rushmore, retired executive and book designer for Harper & Bros., New York, died Sept. 15 in Madison, N. J. He was 72.

When he retired in 1950, Mr. Rushmore had been with Harpers for more than 45 years. In 1927, he and his wife established the Golden Hind Press at their home, where they set and printed more than 200 titles. (For the story of the Golden Hind Press, see *THE INLAND PRINTER*, May 1952.) Mr. Rushmore was a member of the Typophiles in New York City.

Plan Sale of LA Printing Firm

Burroughs Corp., Detroit, announced recently its plans to acquire Charles R. Hadley Co., Los Angeles, by exchange of stock. Burroughs Corp. produces business machines, and Hadley prints standard business forms.

The Basic Principle of Minimum Makeready

Letterpress will take a great step forward when printers generally accept the principle that the finest quality can be obtained by *merely levelling the impression*—providing plates are mounted on accurate, stable bases of sufficient compression strength.

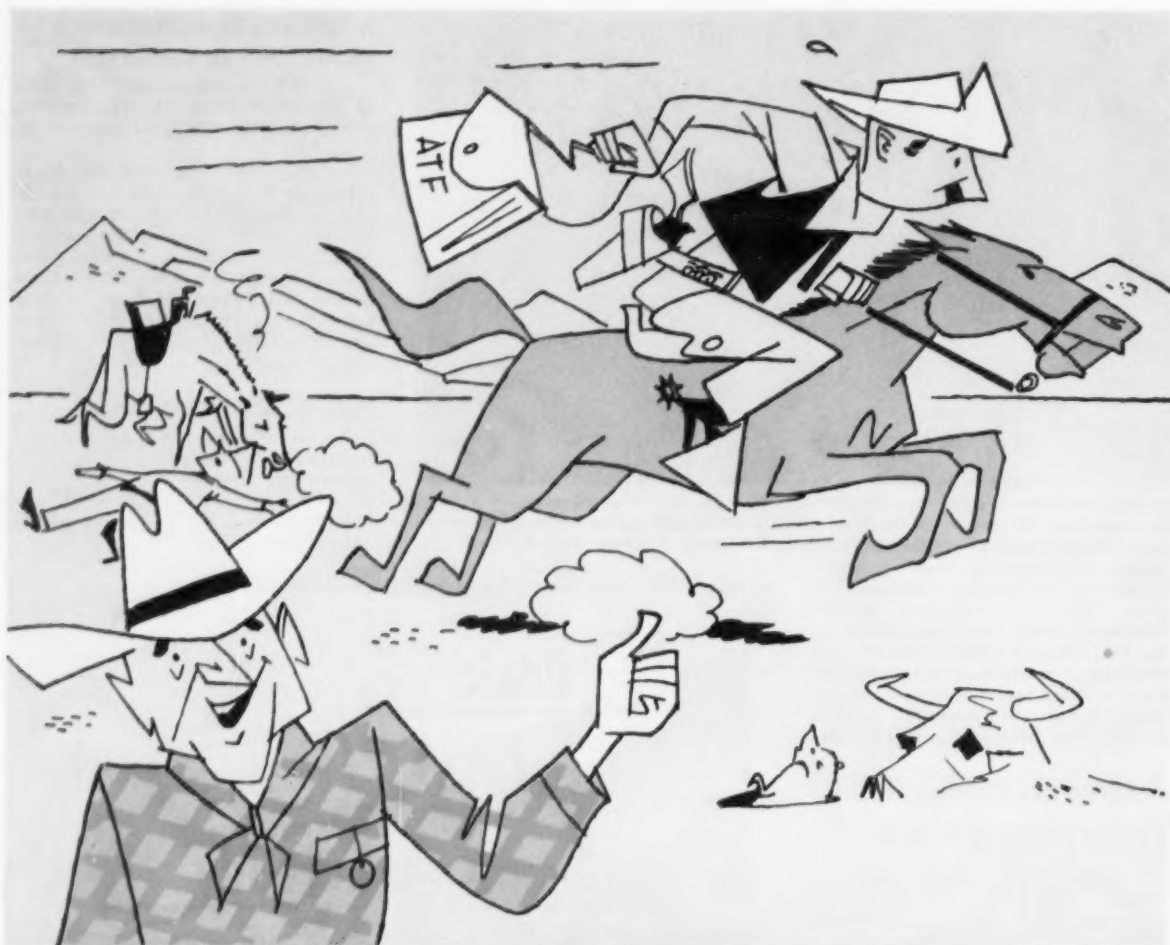
In order to demonstrate this principle, we have simultaneously printed duplicate electros with and without mechanical overlays and from flat and treated duplicate plates. We will be glad to send you a set of these demonstration sheets.

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E. O. VANDERCOOK, President & Research Director

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“Those new ATF Dealers don’t spare the hosses when they deliver type.”

You can count on your ATF Type Dealer to get you the type you want promptly. This is no idle claim; it's backed up by these facts:

Every ATF Type Dealer is either a leading printing supply house with an established record of prompt service in his territory, or is a new firm specially staffed and organized to provide fast type delivery.

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If you don't already have one, write your nearest ATF Type Dealer today for the latest up-to-date catalogs of 173 type faces and 1,246 ornaments & type accessories.

L.A.7



LOOK FOR THIS SIGN



Type faces shown are: Franklin Gothic Condensed; Bodoni Book; Bodoni; Franklin Gothic Wide.

Authorized ATF Type Dealers

EASTERN DEALERS:

BALTIMORE
George R. Keller, Inc.
BOSTON
Wild and Stevens, Inc.
BUFFALO
Buffalo Printers' Supply Company
NEW YORK
New York ATF Type Distributors, Inc.
NEWARK
Globe Printers' Supply, Inc.
PHILADELPHIA
Foster ATF Type Sales Company
PITTSBURGH
U. S. Printing Supply Company
SYRACUSE
The Alling & Cory Company
WASHINGTON, D. C.
George R. Keller, Inc.

MIDWESTERN DEALERS:

CHICAGO
Graphic Arts Equipment Company
CINCINNATI
Cincinnati ATF Type Sales, Inc.
CLEVELAND
Cleveland ATF Type Sales Company
DES MOINES
Capital Printing Ink Company
DETROIT
Turner Printing Machinery, Inc.
GRAND RAPIDS
The Central Trade Plant of Grand Rapids
INDIANAPOLIS
Modern Photo Offset Supply, Inc.
KANSAS CITY
Western Typesetting Company, Inc.
MILWAUKEE
Milwaukee Printers' Roller Company
MINNEAPOLIS
Perfection Type, Inc.
ST. LOUIS
Warwick Typographers, Inc.

SOUTHERN DEALERS:

ATLANTA
Southeastern Printers' Supply Company
BIRMINGHAM
Dixie Type and Supply Company
CHARLOTTE
George R. Keller Company
DALLAS
Robert W. Grubbe Company
JACKSON, MISS.
Standard Mat Service
LITTLE ROCK
Roach Printers' Supply Company
MIAMI
Printing and Offset Supply
SAN ANTONIO
Texas Type Foundry

ROCKY MOUNTAIN DEALERS:

A. E. HEINSOHN
Offices in: Denver, Phoenix, Salt Lake City

WEST COAST DEALERS:

LOS ANGELES
The Steward Company
PORTLAND
A. D. Coy Company, Inc.
SAN FRANCISCO
Griffin Brothers, Inc.
SEATTLE
A. D. Coy Company, Inc.

CANADIAN DEALERS:

SEARS LIMITED
Offices in: Toronto, Montreal, Vancouver, Winnipeg

**Look for
this sign**

Type faces shown are:
Bodoni Bold; Franklin
Wide; Spartan Med.; Heavy,
Black, Black Condensed



Harris-Seybold Co. Names General Sales Executive

Harold W. Beder has been named general sales manager for Harris-Seybold Co., Cleveland, according to Ren R. Perry, vice-president in charge of sales. Mr. Perry had been general sales manager since 1949, and he retained the post when he was elected vice-president in 1952. Mr. Beder formerly was general sales manager for Whitney Chain Co. of Hartford, Conn. Before that, he was with



Harold W. Beder

McKinsey & Co., New York City management consulting firm, as a specialist in sales organization and development. In his new post, he will be responsible for Harris-Seybold's field sales and service organization in the United States and Canada. Also reporting to him will be the company's general sales office in Cleveland, and the heads of the Harris-Seybold market research and advertising departments.

Louisville Group Hears Blattenberger

Raymond Blattenberger, U. S. Public Printer, was scheduled as principal speaker at the September meeting of the Louisville Graphic Arts Association. Association officials said that Mr. Blattenberger would give a detailed story of management problems and procedures at the U. S. Government Printing Office. At the end of September, Louisville association members were scheduled to hear Donald E. Sommer, technical director of Printing Industry of America, Inc., speak at a special meeting.

Miehle Opens Refresher Training

F. Irving Walsh, Jr., products service manager for Miehle Printing Press & Mfg. Co., has announced the opening of a service training and refresher program for the company's service representatives. The new program will require all Miehle service personnel to visit the company's Chicago plant for complete training on the Miehle 38 offset press. Refresher courses also will be given on all other Miehle equipment.

Packaging Seminar Review

The Packaging Institute has issued a report of the printing processes seminar held during its 16th annual forum. Frank W. Cray, vice-president of the Printing Ink Division of Interchemical Corp., who led the seminar, says this report is the only complete review of the merits of the four package printing methods. The report, a stenographic transcription of the seminar sessions, covers letterpress, lithographic, gravure, and flexographic printing of cartons and labels. Priced at \$2.25 per copy, the report is available from Packaging Institute, 342 Madison Ave., New York 17.

*Never Underestimate the
Power of the Pressroom!*



**"Accidental kinks pull out
easily with 3M Plates,"**

*says Bob Schaefer, Foreman, Geo. D. Bernard
Co., St. Louis, Missouri.*

Accidental kinks made many a zinc plate worthless for Bob Schaefer, Pressroom Foreman. Now, since switching to 3M Brand Photo Offset Plates, Bob says, "3M Plates conform so well to the plate cylinder that if a plate does accidentally kink, it can be pulled out very easily. That's just one of the advantages of using 3M Plates." Among the other advantages, Bob refers to, is the superior quality 3M Plates deliver on every run, and their ease of operation under all conditions.

Take the Guesswork out of Presswork

**"3M" Photo
Offset Plates**

• • • MAIL THIS COUPON TODAY • • •

FREE!



MINNESOTA MINING & MFG. CO.,
DEPT. HJ-105B, ST. PAUL 6, MINN.

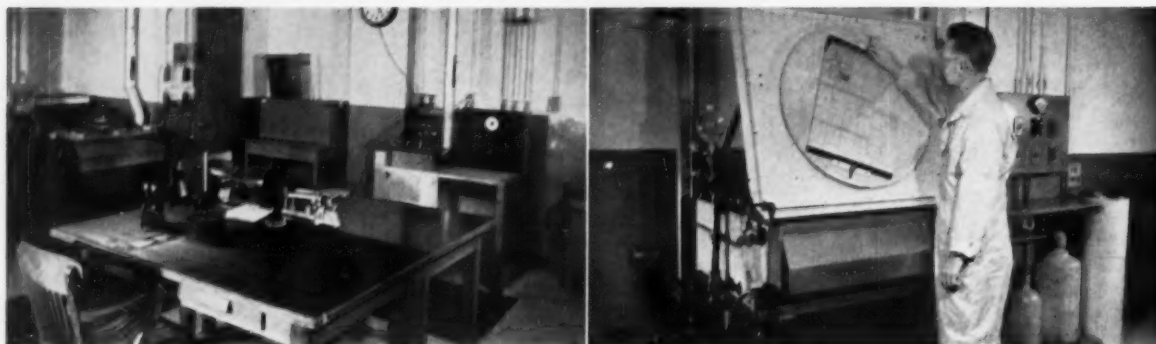
Please send me, without cost or obligation, a valuable Pressman's Dampener Gauge and Pressman's Guide giving complete information on the use of 3M Plates.

We have _____ presses. Position _____
Name _____
Company _____
Address _____
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"3M" is a registered trademark of
Minnesota Mining & Mfg. Co., St. Paul 6,
Minn. General Export, 99 Park Ave., New
York 16, N. Y. In Canada: London, Ont.



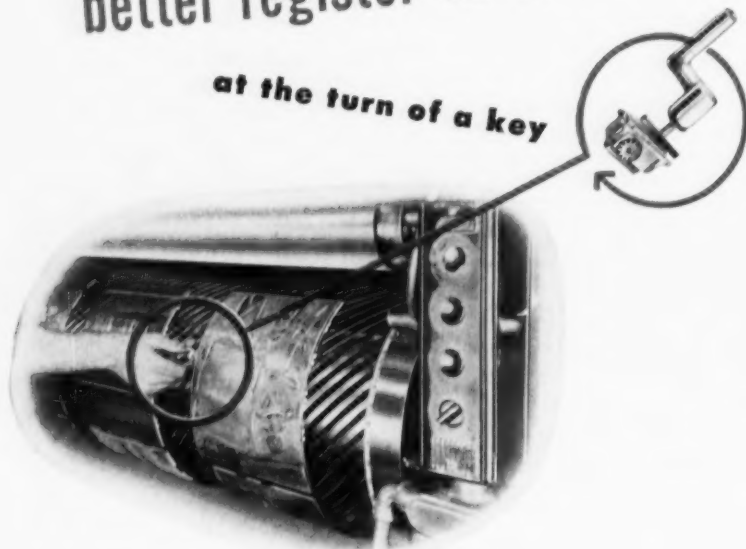
Open New Lab to Study Magnesium Use in Printing



Heart of the enlarged Dow Chemical Co. laboratory for studies of uses of magnesium in graphic arts is the room above, devoted to major research projects. At far left is first Dow rapid-etch machine ever built; in center background is newest miniature etch machine for testing scarce chemicals. At right, above, a research assistant examines an experimental line-and-half-tone plate in the holder of a standard Dow etch machine. Combination-plate etching is one project that will receive attention in the new laboratory, together with electro-deposits to improve wearing qualities of engravings

better register faster...

at the turn of a key



The PMC Warnock Rotary Hook System permits the typographic rotary letterpress printer to take full advantage of the accuracy built into his press. Register guesswork is eliminated when plates are mounted on precision PMC Warnock Rotary Cylinders with precision PMC Warnock Hooks. A turn of the key in the Hook brings plates into positive register—easier, faster.

Write to us now for full details and specify the PMC Warnock Rotary Hook System for your next typographic rotary equipment.

The Printing Machinery Company

436 Commercial Square, Cincinnati 2, Ohio

An expanded graphic arts laboratory for research on the use of magnesium in printing has been opened by the Dow Chemical Co., Midland, Mich.

The new laboratory has twice the floor space formerly devoted to graphic arts research at Dow. Two rooms are used for research and photoprinting, and a third is devoted primarily to demonstrations of the Dow rapid-etching process for magnesium plates.

New equipment in the laboratory includes an experimental model Dow etch machine incorporating several new design concepts.

Of special interest from a long-range research viewpoint is a new miniature etching machine for testing new materials. Because of its small volume, the new machine can be used to study many chemicals that are available only in small quantities.

Eight full-time employees of Dow's Magnesium Department currently are engaged in printing research and development. At present, they are concentrating on extending the scope and utility of the Dow etch process. Combination-plate etching is being studied in cooperation with the American Newspaper Publishers' Research Institute. New photo resists, roll-up inks, and deep-etch techniques also are being investigated.

Outside the field of plate etching, other research projects include investigation of soldering techniques and the curving of plates, and investigation of electro-deposits, such as chromium, to improve the wear-resistance of engraved plates.

H. E. Swayze of the Dow Magnesium Department has been selected for the annual Willard H. Dow Memorial Award for outstanding magnesium research. Mr. Swayze was chosen because of his contributions in the development of magnesium photoengraving applications.

Child Heads New England Group

Luther M. Child, Jr. of Cuneco Press of New England, Inc. has been elected president of the Graphic Arts Institute of New England, Inc. Named to serve with him were vice-president John H. Porter of Oxford Print, Inc., treasurer Donald C. Hagar of Rapid Service Press, Inc., and assistant treasurer Addis W. Dempsey of Donovan & Sullivan Engraving Co., Inc. Howard S. Patterson continues as secretary and manager.

Expect Postage Hearings To Resume Next January

In the last-minute rush of legislation before its adjournment, Congress failed to take action on postal rate bills. The prospect was that hearings on three bills, introduced in January at the request of Postmaster General Arthur E. Summerfield, would not be held until some weeks after the next session begins in the coming January.

The bills are H. R. 2988, introduced by Congressman Tom Murray of Tennessee, H. R. 3018 by Congressman Edward H. Rees of Kansas, and S. 881 by Senator Frank Carlson of Kansas. All three are titled "to readjust postal rates, establish a commission on postal rates, and for other purposes."

H. R. 304, approved July 7, calls for another study and survey of the Post Office Department, as well as the Civil Service Commission and the Census Bureau. This further confirmed the prediction that there will be no postal rate hearings until next year.

Direct Mail Advertising Association members have been told that it is now fairly safe for them to plan their business in line with present rates for six to nine months ahead. The Postmaster General may be expected to make a determined effort to get hearings on the three bills early next year. Committee chairmen probably would announce hearings two or three weeks in advance.

The rate issue, then, is not dead but sleeping. Keep awake and fighting is the gist of DMAA advice to its members, their associates and friends. Spelled out, it runs this way:

"All who are interested in preventing drastic and discriminating rate increases should keep busy during the Congressional recess and then continue their activity early next year. You can't afford to relax. Contact your Congressmen and Senators when they are home this summer and fall. Tell them how the proposed rates would affect your business, up your costs, decrease your returns. Your legislators are interested in your welfare and that of the country. They will be glad to hear your story. Your help during the recess will largely determine the fate of the rate-raising bills."

A special subcommittee and the staff of the Senate Post Office Committee is surveying the administration of the Post Office Department, particularly rates, procedures, employee relations, research and development. A final report to the Senate on the findings is due by next Feb. 1.

Gum Paper Trade Rules Effected

Trade practice rules for the gummed paper and sealing tape industry are now in effect (July 24). They were instituted by industry representatives and set up by the Federal Trade Commission under the trade practice conference procedure. They apply to misrepresentation of products and character of business, prohibited discrimination and sales below cost, false and misleading price quotations, and other unfair trade practices.

... are all these
**ENVELOPE ORDERS
OUT THE WINDOW?**



for you, Mr. Printer . . .

Your presses are busy printing letterheads, forms, booklets . . . when along comes a nice order for envelopes! What do you do?

Do as other printers have done for many years . . . *take it! — and supply U.S.E. MILL-PRINTED Envelopes!*

Ask your Envelope Supplier to show you how the U.S.E. Mill-Printing Service can supplement your own printing facilities on certain types of envelope business. He can help you with samples and prices . . . and *more*, he can supply the U.S.E. Check List folder which will help you put *more* of these profitable envelope orders "in the bag."

**Ask for the Envelope Order, too!
If you'd rather not print it, sell the
envelopes MILL-PRINTED**

UNITED STATES ENVELOPE COMPANY



SPRINGFIELD 2, MASSACHUSETTS

15 Divisions from Coast to Coast

E-4P

Typewriter Composing for Offset Has Advantages

(Concluded from page 58)

rectly written line. The hole controls operation of the cameras.

The illustration shows the convenient scales by means of which the typist sets the left-hand marginal stop to correspond with the line measure and type size. At the right-hand side of the scale is a magnified-motion pointer which starts at the signal bell and moves through an ending zone, indicating at all times the number

of units available for ending or breaking a word.

One tabulator stop is set for paragraph indentations and another for the center of the ending zone. This latter stop is used to instantly find the correct position for punching the control hole after "widowed" lines.

Operation is exactly the same as in any typing except that the typist ends the line within the zone provided and as near to the center as possible. If a typing error is made, the carriage return key is touched and the line is rewritten. If the line is correct, the control hole is punched by light

pressure on a convenient lever. The reason for omitting the control hole from lines in error is that absence of the hole is a signal for the cameras to delete the line and substitute the corrected one.

A small sample of typing justified by the method referred to is shown, but it is only fair to say that this was typed on a new machine which had not had the customary after-delivery adjustments of pressure and alignment.

The I.B.M. typewriter is capable of excellent work but this appears to be due to refinements, improvements, greater precision in manufacture, etc., resulting from a desire to build a superior machine for business use rather than an effort to design a machine with the requirements of printers in mind.

An evaluation of the typewriter and its present or future usefulness in the graphic arts cannot be much more than a comparison of its advantages and disadvantages with those of composing machines and a pointing out of improvements which can be made to extend its usefulness in the printing field.

No Standard of Comparison

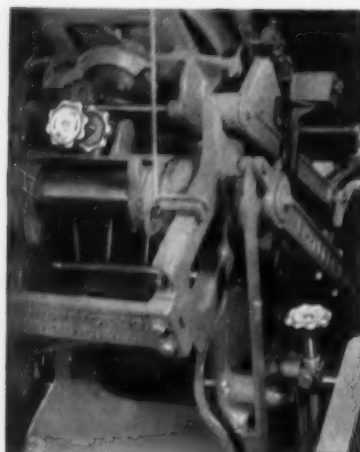
There is no fixed standard of comparison, no universal set of requirements, not even agreement upon what constitutes excellence or desirability. Admirers of crude hand-cut types of early printing demand utmost precision of form in the type they use. Buyers of expensive hand-drawn art work in which characters lack uniformity (often intentionally, to avoid unsightly wide spacing) are horrified by any proposal to alter the original form of a type character in the slightest degree by photography. Many who insist that attractive type cannot be designed on a four- or five-unit system could not, in all probability, distinguish a face so designed from one in which the designer was given infinite latitude in arranging letter widths.

In the face of such inconsistencies and whims, one hesitates about making explicit recommendations for the improvement of typewriting or methods of justifying it. There is a natural resistance to change which in many cases borders on the ridiculous.

Justification by word spacing is so common that we have become immune to the unsightliness of wide spacing between words but to accept this method as inevitable or desirable is as absurd as it would be to insist that we should tolerate misalignment because we have become accustomed to it in our daily papers.

Let's be practical. Printing is a salable product nearly 100 per cent utilitarian in nature rather than esthetic. Composition is often the biggest element of its cost. Printing should be attractive, readable, and altogether acceptable to its ultimate recipient.

Typewriting, justified by a photographic operation, could be used instead of



Impression control on the NEW CRAFTSMAN provides both accurate impression adjustments and positive means for keeping form and platen parallel. Two handwheels are used. The upper handwheel regulates the impression. The lower handwheel keeps platen and bed always exactly parallel. These dual controls, exclusive with C & P Craftsman Presses, reduce make-ready time from 25 to 40%. But savings in make-ready is only one of the profit-making advantages of the NEW CRAFTSMAN Automatic. Other profit-making features for printers include:

THE C & P NEW *Craftsman*

WITH SIDE DELIVERY

10 X 15 12 X 18

EQUIPPED WITH DUAL
IMPRESSION CONTROLS

NEW SIDE DELIVERY

14-INCH CAPACITY, both feed and delivery

PRINTS ONION SKIN TO 12-PLY BOARD

PRINTS 2-UP TO REGISTER

REGISTERS TO LEFT OR RIGHT

INCREASED SPEED—10 x 15 up to 4500
12 x 18 up to 4000

EXTRA LARGE SHEET SIZE

SPEEDY MAKE-READY

TIME PROVED INK DISTRIBUTION

FOUR FORM ROLLERS—TWO VIBRATORS

HAND-FEEDING PRACTICABLE



THE CHANDLER & PRICE COMPANY

4000 CARNEGIE AVE. • CLEVELAND 3, OHIO

Builders of Printing Machinery for
Nearly Three Quarters of a Century

composition for photo-offset, rotogravure, high-etch offset, or direct printing from engraved plates, without sacrificing any of these basic requirements. On the basis of quotations of \$2.75 per page for typing, justified by double writing, against \$4.50 to \$4.75 for machine composition, made by Boston trade plants, typing, with rewriting and camera work eliminated, should save at least 50 per cent of the cost of machine composition.

Adequate for Straight Matter

The typewriter of today is adequate for a large part of the straight matter being composed. Redesigned for the specific purpose of typing reproduction copy, it could handle nearly all. There is sales resistance against proportional spacing typewriters. Prospective purchasers argue that their work looks like printing and that letters may be mistaken for circulars. It is only natural that many of the type faces designed, especially the earlier ones, resemble typewriting more than printing but this certainly cannot be said of some of the newer ones such as "Testimonial" used in the specimen.

Greater variety in type faces, like greater versatility in the typewriter itself, only awaits sufficient demand. Problems of justification have doubtless been the greatest deterrent to development of typewriters for uses other than for correspondence and business use. Photo justification removes the obstacle imposed by justification and points the way to greater application of a more valuable but neglected potential source of good type for more printing at less cost.

Extending Press Belt Life

A belt on a cylinder press will last much longer if a switch is connected with the brake pedal of the press. Stepping on the brake cuts off the power at the starting box at the same instant and power remains off until the starter button is pressed.

UNITED COMMUNITY CAMPAIGNS



It's the book of the year in the graphic arts



. . . the new sample book of famous Buckeye Cover

A new Buckeye Cover sample book is always an event. First placed on the market over three score years ago, the Buckeye Cover line has become so well established, with colors and finishes to please every taste and to suit every requirement, that it has been difficult to improve upon it. Now, however we feel that a few additions to the line are justified.

In the new issue, now being distributed, two new colors are shown—Lemon Yellow and our sensational new Hi-White—and two new finishes—Spanish Grain and Smooth Vellum (the latter on Hi-White only).

If you want your catalogue or brochure or booklet or house organ to be read from cover to cover, be sure it *has* a cover. To make assurance doubly sure, make your selection of the cover paper from the new sample book of Buckeye Cover. **THE BECKETT PAPER CO.,** Makers of Good Paper in Hamilton, Ohio, since 1848.



DO YOU KNOW THAT...

S. GEORGE KARR is now sales manager for Fleishhacker Paper Box Co., San Francisco. He will direct promotional activities in 11 western states.

SIDNEY HOLLAENDER, president of Ever Ready Label Corp., Belleville, N. J., died Aug. 22 at the age of 63. The busi-

ness continues under the direction of two sons, Henry and Sidney Hollaender, Jr.

PUBLISHERS PRINTING CO. and ROGERS-KELLOGG-STILLSON, New York City, plan to move their letterpress-offset plant and offices from Manhattan to a new building in Long Island City.

HAYNES LITHOGRAPH CO., Silver Spring, Md., is building a modern plant that will have 150,000 square feet of floor space, three times bigger than the company's present quarters.

GEORGE M. DANNER has been appointed sales manager by Chicago Engravers Co.

PERCY STEVENSON has been named administrative manager and RALPH

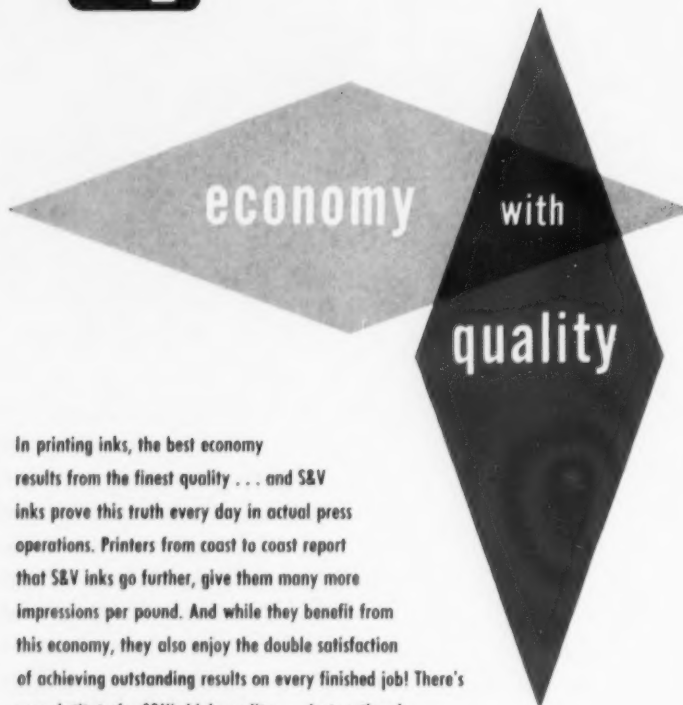
GRANT is sales manager of the calendar and specialty division of Rolph-Clark-Stone, Toronto printing firm.

GEORGE F. EVERSON is the new manager of Charles Scribner's Sons, New York City. He was assistant manager of Scribner Press until that plant was closed recently.

EDWARD T. MYERS, formerly secretary-treasurer of French-Bray Printing Co., has been named general manager of Maurice Leaser Co. of Baltimore.

WILLARD P. GREENWOOD has been named manager of offset and letterpress printing by Forbes Lithograph Mfg. Co., Boston. He formerly was chief chemist for the company.

ARTHUR W. BROOKS, former director of technical education activities for the Graphic Arts Association of Illinois, with headquarters in Chicago, has been named graphic arts consultant for the advertising department of Deere & Co., Moline, Ill.



In printing inks, the best economy results from the finest quality . . . and S&V inks prove this truth every day in actual press operations. Printers from coast to coast report that S&V inks go further, give them many more impressions per pound. And while they benefit from this economy, they also enjoy the double satisfaction of achieving outstanding results on every finished job! There's no substitute for S&V's high quality . . . just as there's no substitute for the years of research and rigid production control that underlie S&V's success in producing the finest printing inks for every surface and every purpose. Try S&V inks today, and see!

Sinclair and Valentine Co.

Main Office & Factory: 611 West 129th St., N. Y. 27, N. Y.

OVER 35 BRANCHES PROVIDE SERVICE FROM COAST TO COAST



Arthur W. Brooks



James A. Westlin

JAMES A. WESTLIN was due to retire as president and general manager of the Maqua Co., Schenectady, N.Y. He served more than 43 years with General Electric Co., for which Maqua is the printing department. Mr. Westlin announced that he would join Williams Press, Albany, as a vice-president.

MATHERSON-SELIG CO., Chicago color card manufacturer, planned to complete this month a move to its new building at 7301 Wilson Ave.

STUYVESANT PRESS CORP., New York, a letterpress firm since 1893, has stepped into the combination-plant field with the installation of two single-color offset presses.

WILLIAM T. CUNNINGHAM, vice-president of the Paper Cutters & Bookbinders Union, Local 119, New York, and a union man for 30 of his 54 years, died Aug. 25.

LAURELLE PRINTING CO., an offset-letterpress business, has been set up in New York by Morris Drucker, who has sold his Spartan Printing Co. interests.

P. J. PERRUSI, president of Advertising Agencies Service Co., New York, is chairman of the Typographers Division in the \$400,000 fund-raising campaign of the Travelers Aid Society. BERTRAM WOLFF, president of H. Wolff Book Mfg. Co., is chairman of the Bookbinders' Division in the campaign.

DANIEL K. BESWICK is the new president and general manager of Bonestell & Co., San Francisco paper distributor. H. S. BONESTELL, JR., has retired from the presidency to devote full time as president and general manager of the Sharon Con-

Beat duplicator production with ATF Chief 20 or 22



A small-size ATF offset press is the best answer to duplicator competition because the Chief 20 (and 22) enables a printer to handle and produce work better, faster and at lower cost than a duplicator can.

For example, on a Chief 20 or 22 you can run 8½x11" jobs 2 up or 4 up without any increase in labor costs. You can hold close register . . . turn out good color work . . . and offer your customers a wide range in stocks and weights. These are *advantages* which a duplicator can't match!

In short, the Chief 20 or 22 opens up a wide range of work and small-job opportunities! And, when the time comes to trade-in a press—the Chief 20 or 22 has exceptionally high market value . . . not so with duplicators.

Ask your ATF Equipment Representative for the facts or send coupon. You'll be amazed at the advantages a Chief 20 or 22 offers.



BETTER, MORE PROFITABLE PRINTING
FROM THE WIDEST LINE OF PROCESSES

Gravure...Letterpress...Offset

American Type Founders, Inc., a subsidiary of Daystrom, Inc.
200 Elmora Avenue, Elizabeth, New Jersey

Dear Sirs:

Please send me a copy of your new 8-page booklet on the
Chief 20 ☐ Chief 22 ☐

Name _____ Position _____

Firm _____

Address _____

City _____ Zone _____ State _____

verting Co., Marion, Ind. He will continue to serve as board chairman for Bonestell & Co.

HENRY L. MURPHY, Mergenthaler Linotype production engineer, has been assigned to the company's Boston agency.

ANTON J. SINGER, who joined International Paper Co. in 1934 and has been an attorney in the legal department since 1947, has been elected assistant secretary of the company.

EDWARD J. SULLIVAN is now Fine Paper Dept. manager for the Bowater Paper Co.

RON DRAKE, technical advisor in the general sales department of Champion Paper Co., and PHIL EVANOFF of the

Mead Co. sales service division, were principal speakers at a "Paper Performance Clinic" sponsored recently in Cincinnati by the Central States Paper Trade Association.

THOMAS C. CURRY has joined the sales staff of Linotype Parts Co., South Hackensack, N. J. He will cover Kansas, Missouri, Iowa, and eastern Nebraska. THAYNE MASON, who previously represented the company in this area, will work through Texas, Oklahoma, Arkansas, and Louisiana.

JAMES K. MOFFITT, president of Blake, Moffitt & Towne, San Francisco paper distributor, died Aug. 16 at the age of 89.

JAMES C. GREENE, JR., formerly a salesman in the Printing Products Div. of Minnesota Mining & Mfg. Co., St. Paul, has been promoted to sales supervisor in the Duplicating Products Div.

CHARLES T. SCHULTZ is now a vice-president of the William G. Herrick Ink Co., East Rutherford, N. J., and DAVID J. RAIBERT has been elected secretary of the company.



Charles T. Schultz



Don J. McLaurin

DON J. MCLAURIN has been named technical director for the Gilbert Paper Co., Menasha, Wis. For the past five years, Mr. McLaurin had been chief of the Pulp & Paper Section of the Institute of Paper Chemistry, Madison, Wis.

JULIAN J. KOREN is the manager of a newly established New York office of the NuArc Co., Chicago. The new regional office will stock a complete inventory of NuArc products and parts.



Julian J. Koren



Kenneth Conrad

NEW ERA MFG. CO., Paterson, N. J., has opened a sales office in Chicago to serve its customers in the midwestern states. KENNETH CONRAD, who has been with New Era and its subsidiaries since 1946, is in charge of the new office.

W. S. MEGILL, printing equipment dealer in Denver, has announced plans to double his business space. The new setup will include a modern salesroom and offices. LINN S. MEGILL, former manager of the Denver and Kansas City branches of ATF, has been named general manager of the W. S. Megill Co.

J. M. HAZELWOOD now is representing Miller Printing Machinery Co., Pittsburgh, in the Dallas area, and PAUL WESTHEIDERMAN is the company's representative in the Atlanta sales territory.

P. H. GLATFELTER CO., Spring Grove, Pa., has started construction of a million-dollar building to house a new paper-making machine.

L. E. MEYER and F. S. KEAHEY, JR., have been named by Kimberly-Clark Corp. as office managers in the Chicago and Atlanta sales offices.

NEW

Model RAR-1

WESEL ROUTER

✓ EASIER TO OPERATE

✓ LONGER LASTING

✓ LOWER MAINTENANCE COSTS




IT'S TIME TO BUY A NEW WESEL


The NEW and IMPROVED Wesel Router is built for heavy duty and long life. Special motor eliminates shifting of belts and arm glides smoothly without drag... two features that reduce oper-

ator fatigue. The Wesel Router is engineered to eliminate most of the maintenance problems encountered with this type of machine.

WRITE FOR COMPLETE INFORMATION TODAY!



ROUTER BITS



PROOF PRESSES

WESEL MANUFACTURING CO.

1141 N. WASHINGTON AVE., SCRANTON 9, PA.

Planning a new catalog?
Plan to use

MEAD
papers



Catalogs and folders, price lists and broadsides are an important part of any sales campaign. But such sales tools need never be expensive. Specify Mead Papers for your next project and you'll be more than satisfied with the appearance of the finished job . . . Printers and lithographers delighted with the savings. Everywhere will tell you that there is a paper made by Mead for every purpose and every purse. If you plan

on letterpress, ask to see samples of Mead Process Plate, the low-cost coated sheet that has brought sparkling good looks to many a printed promotion. For complete satisfaction and economy by offset lithography, choose Mead's popular Northlite Offset. These are but two of the diversified line of fine printing papers which are standard products of The Mead Corporation. Both are always available.

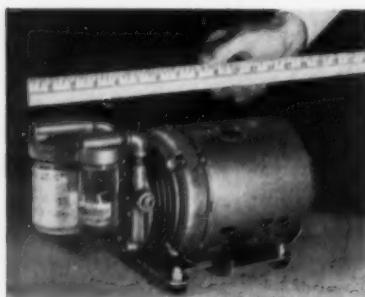
THE MEAD CORPORATION
"Paper Makers to America"

Sales Offices: The Mead Sales Company, 118 West First Street, Dayton 2, Ohio • New York • Chicago • Boston • Philadelphia • Atlanta

This full-page advertisement has been seen by the readers of *Time* and of *U.S. News & World Report*

ADVERTISING THAT HELPS YOU SELL

Mead Papers mean business . . . for merchants, merchant-salesmen, printers, lithographers and advertisers. Making Mead Papers unforgettable in the minds of your customers—all who buy and specify paper products—is the job being done through our national advertising. Remember, Mead Papers mean business for you.



New GAST Model 0211 AIR PUMP weighs 1/3 less . . . is a truly COMPACT COMPONENT

This new Gast rotary-vane Air Pump offers many advantages, including: 1/3 less weight — (now 22 lbs.) — with more compact, streamlined design. Rotor mounted on new G.E. Form "G" motor shaft. Positive, pulseless air delivery. Rubber-cradled mounting increases quiet.

Model 0211 produces up to 25 p.s.i. or 27" vac., or 1.3 c.f.m. running open. 1/8 h.p. motor uses only 3.8 amps. For light duty on graphic arts equipment—especially popular for printing frames. If you design or build equipment, write for Bulletin 1254 and "Application Ideas" Booklet!

GAST MANUFACTURING CORP.,
P. O. Box 117-L, Benton Harbor,
Michigan.

**Original Equipment Manufacturers
for Over 25 Years**



See Catalog in Sweet's Product Design File



Those interested in literature described are asked to write direct to the company listed in the item

Memphis Specimen Folder

A new Memphis specimen folder showing seven type weights and listing 6- to 26-point sizes may be obtained from Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N.Y. The folder shows 14-point specimens of Memphis Light, Medium, Bold, Extra Bold, Medium Condensed, Bold Condensed and Extra Bold Condensed. Point sizes and availability of italic and bold faces are listed for each weight. Mergenthaler recommends this face for either letterpress or offset.

Linotype V-Belt Drive

An illustrated broadside available from Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N.Y., describes Linotype's new V-belt motor drive. A keyed photo shows its simplified construction. Advantages pointed out include vibration-free performance and noiseless power transmission; standard 1/2-horsepower electric motor, permitting quick emergency replacement or exchange with motors on other composing room equipment; and a choice of variable speed or any one of four fixed speeds.

Sample Spot-Carbon Forms

Transkrit Corp., 704 Broadway, New York 3, is offering a wide range of samples of spot-carbonized forms, illustrating the many fields of application for hot wax spot-carbon. Transkrit says its spot-carbon can be applied in any shape, is guaranteed not to dry out for five years or more, and enables the user to make up to 17 copies in one writing. Free literature will accompany the samples.

Materials Handling Trucks

A four-page folder has been prepared by Leebaw Mfg. Co. to illustrate some of the hand trucks it builds to order for printers and other production plants. Shown are more than 20 types of materials handling trucks designed for special and general applications. A copy of the folder, No. L-10, can be obtained from the company at 65 Wayne Ave., Youngstown, O.

Production Time Recorder

The advantages of a continuous operating record for presses and other production machines are outlined in a folder recently released by Heat-Timer Corp. The company's production time recorder was described in THE INLAND PRINTER, April 1955, page 72. The device produces a continuous record on tape of "on" and "off" operating periods. A separate indicator records total operating time. The folder pictures the instrument and de-

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Molding and engraving rubber from "U.S." assures the finest printing results. Why? Because "U.S." has complete control of manufacture all the way. "U.S." grows its own natural rubber and compounds its own synthetic rubber. It has the vast resources, the experience, and the skilled technical staffs.

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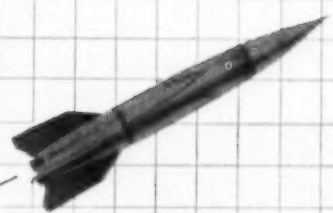
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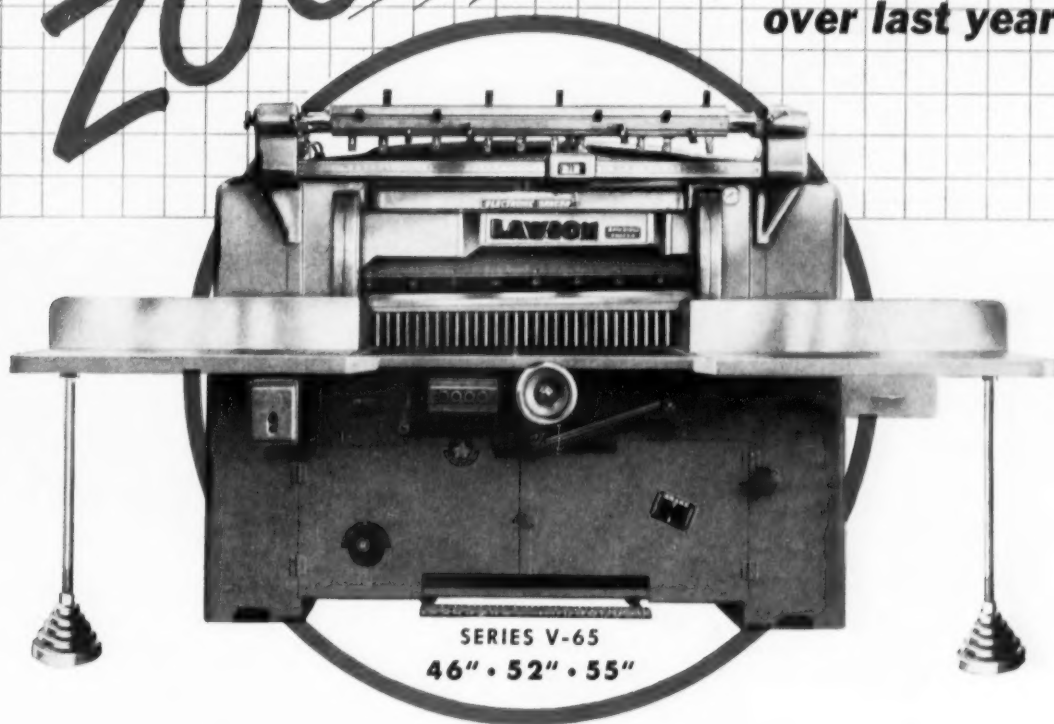
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Because . . . Lawson Cutters (since 1947) . . . feature Hydraulic Cushioned Clamping, pioneered successfully by Lawson. Accurately cut all types of paper without disturbing the pile.

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CHICAGO: 628 SO. DEARBORN ST. BOSTON: 176 FEDERAL ST. PHILADELPHIA: BOURSE BUILDING

scribes some of the applications in which it is being used now.

Copies of the folder can be obtained from Heat-Timer Corp., 657 Broadway, New York 12.



Pressman's guide gives hints for good presswork

Guide for Offset Presswork

A pressman's guide with tips for running aluminum presensitized offset plates is being offered by Minnesota Mining & Mfg. Co., 900 Fauquier St., St. Paul 6.

Designed for hanging in the pressroom, and indexed for easy reference, the guide contains two types of information: suggestions for preparing the plate for the press, and a section on trouble-shooting.

Monotype Mat Rental Index

Lanston Monotype Machine Co. has published the "Handy Index of Monotype Rental Matrices," listing all the type faces and sizes available in the Monotype rental "library." An introductory section explains the mat rental system, and the remainder of the booklet is devoted to numerical and alphabetical listings of the faces available.

Copies of the index can be obtained from the company at 24th & Locust Sts., Philadelphia 3.

How to Use Direct Mail

The use of direct mail is the subject of the current issue of *Envelope Economies*, published by the Tension Envelope Corp. Written by H. R. Hoke, Jr., vice-president of the *Reporter of Direct Mail Advertising*, the 20-page publication offers an authoritative approach to the use of direct mail techniques in both small and large firms. Of special interest are two charts that tabulate 49 ways to use direct mail and offer a checklist of the factors involved in sales and promotion activities.

A copy of this issue of *Envelope Economies*, called "How Direct Mail Can Fit Into Your Business," can be obtained by writing Tension Envelope Corp., 19th & Campbell Sts., Kansas City 8, Mo.

Production Case History

Wassell Organization, Inc., 102 Silvan Rd., Westport 9, Conn., has issued a case history booklet, No. 491, which tells

how Young & Selden Co. uses the Produc-Trol visual control system to keep orders flowing on schedule through its Baltimore litho plant. Illustrations show the system in use. There's a page listing large, small and medium size plants where Produc-Trol boards are in service.

Samples of Jobs on Bristol

Samples of good design and examples of three methods of printing—offset, letterpress, and silk screen—are in a new portfolio issued by Mead Sales Co. The portfolio was produced to show the printing effects possible on Wheelwright Olympic bristol. Sample pieces such as program and menu covers are printed on white and five of the ten colors in which Olympic bristol is made.

Copies of the portfolio can be obtained from Wheelwright merchants or from the Mead Sales Co., 118 W. First St., Dayton 2, O.



New catalog has variety of silk screen supplies

Silk Screen Supplies Catalog

Publication of a new 86-page catalog of silk screen supplies was announced recently by Underwood Supply Co., Los Angeles. Underwood calls its catalog one of the most comprehensive listings available in the screen process printing field.

Copies of the catalog, No. 604, are available at 25 cents from Underwood Supply Co., 820 S. Hoover St., Los Angeles 5.

Small Camera Operation

Robertson Photo-mechanix, Inc., recently released a technical booklet dealing with negative making and the operation of small cameras. The booklet, called "The 320 Manual of Operation," explains how the Robertson 320 darkroom camera is used.

Included are several articles explaining xerography, flash exposures, copy scaling, and lighting arrangements. Other sections deal with glass halftone work, line negative procedures, contact screen techniques, and a step-by-step analysis for making circular contact screens.

The manual is available from the company at 3067 Elston Ave., Chicago 18.

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A LEADING LIGHTWEIGHT PAPER FOR USE WHERE
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- Print **SHARPER HALFTONES** on all cuts
- Schedule **QUICK BACK-UPS** without smudging
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Glass Beaded Topsheets Last All Day!



"Spherekote" 17-C Tympan Covers...ideal for multiple form runs, quick back-ups, and fine half-tone jobs

Millions of tiny glass beads on "Spherekote" 17-C Tympan Covers make a smooth, hard surface that stands up *all day* to tough use and easily handles jobs that wilt ordinary topsheets. The smooth, even glass surface resists ink, doesn't smudge... eliminates offset in fast back-up jobs. Uniform caliper insures smooth multiple form runs and close register on b&w or color work. And the hard, clean glass surface gives sharper, clearer, crisper half-tone reproduction.

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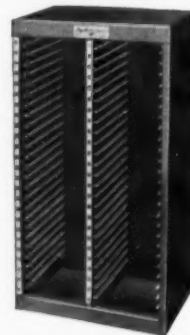
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**Special Size Galleys and Galley
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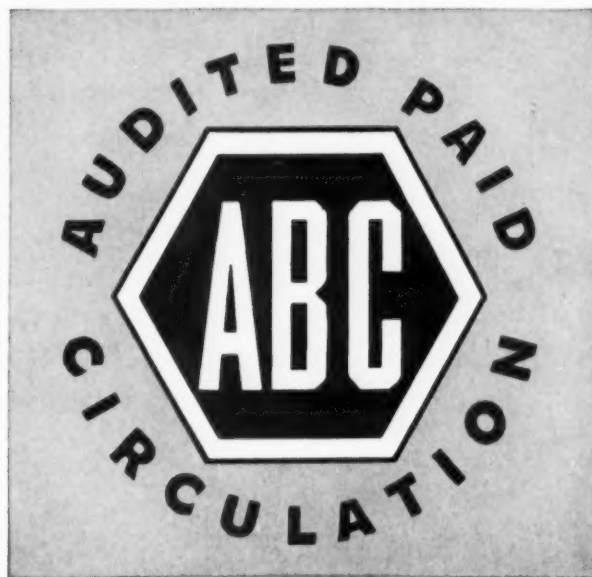
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This publication is a member of the Audit Bureau of Circulations and is proud to display the Hallmark of Circulation Value as the emblem of our cooperation with advertisers. Ask for a copy of our A.B.C. Report and then study it.

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GBW SPEEDINX . . . used by leading printers when they need fast-setting, quick-drying inks. Coverage is good—blacks are rich and colors brilliant.

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These three lines of GBW inks are available for offset and letterpress.

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Blatchford Metal salesman turns detective

*...tracks down cause of
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I admit I was stumped . . . at first.

For months, melts in this Book Plant's composing machines had been on a slow-down strike, yet metal composition, pot operation, pumps and other apparatus seemed O. K.

So one day on one of my calls, I suggest to the foreman, "Let's walk through again, maybe we'll spot something."

Again it looks like a blank . . . but one operator claims faster melts in mid-morning and mid-afternoon. And when we reach re-melt, only one of the two furnaces is lit.

"Never use that furnace," says the re-melter. "It just won't melt with the other going."

That did it! "It's the gas!" I say. "The town is growing, gas demand rising, pressures dropping. Your plant no longer gets enough BTU's

to melt metal fast."

Utility engineers bore me out and in a week the shop was going great guns.

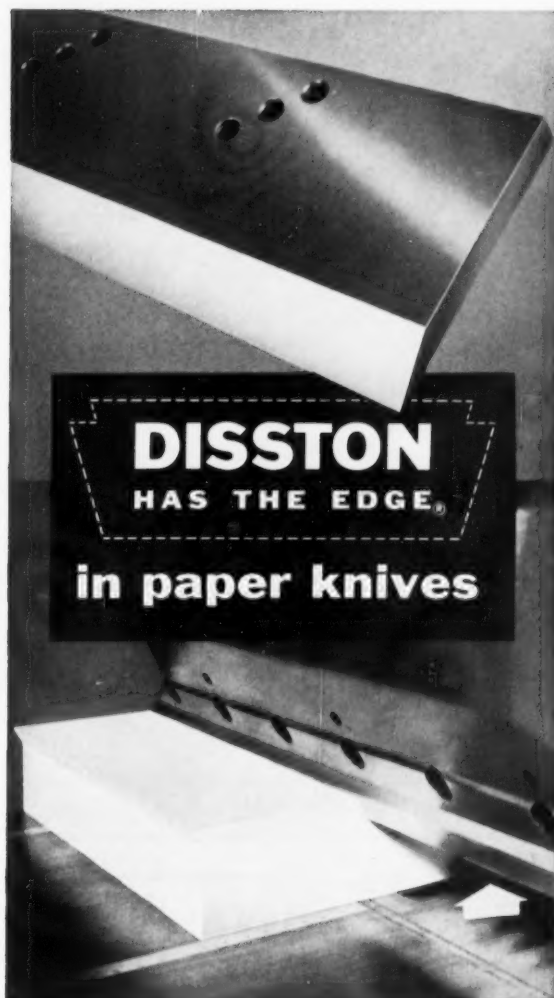
Blatchford service can help you speed work through

With more than a century of experience in the type metal business, Blatchford knows how to lick printer's metal problems. And Blatchford has the necessary resources, including the well-equipped metal laboratories of National Lead. Many times Blatchford's good service is as important as its good metal.

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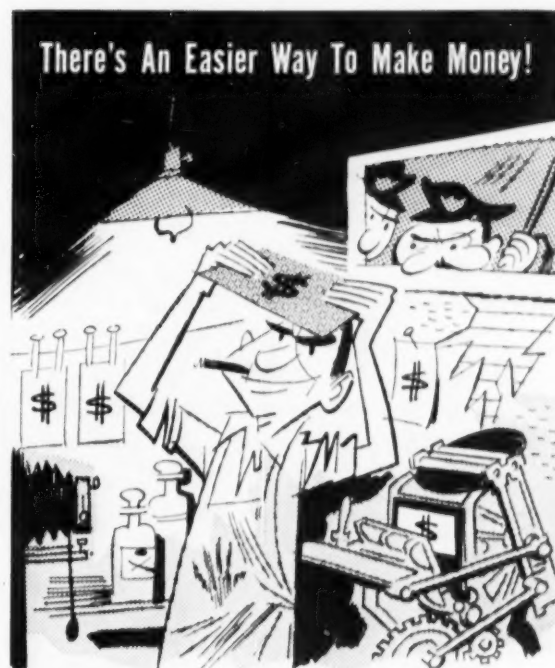
Made of hard, special Disston steel, a Disston 866 paper knife has and *holds* a keen cutting edge. The fine-grain steel hones better, cuts cleaner, allows hairline accuracy. Regardless of what you cut—tissue paper, cardboard, bond, machine finish, coated papers—Disston 866 paper knives *stay sharp*.

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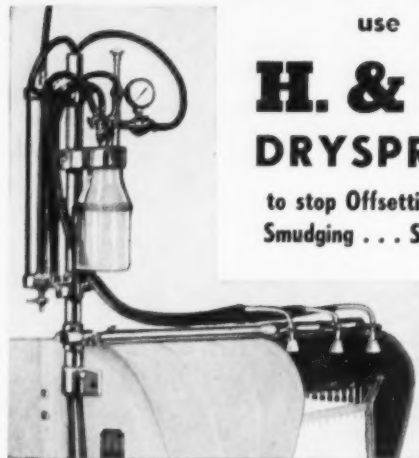


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Smudging ... Sticking!



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**COMPLETE SERVICE IN
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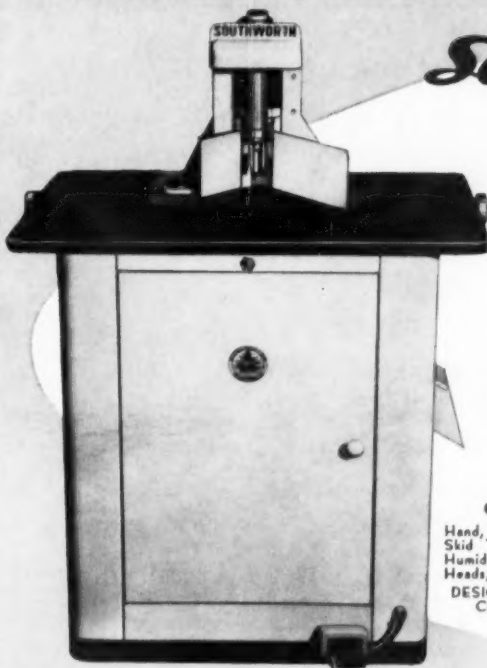
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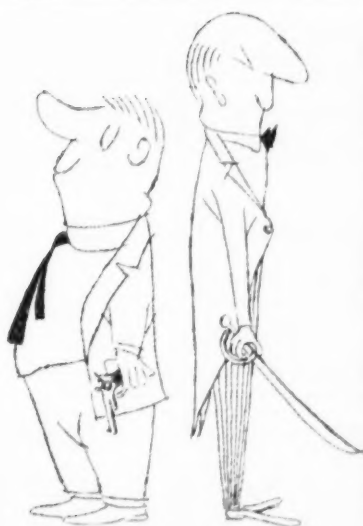
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third and fourth colors

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Western Printing Machinery's Extra Color Letterpress Unit for Miehle flat bed presses is the answer for low cost addition of third and fourth colors.

Precision built in several sizes, it will make a three or four color press of any standard 2-color Miehle flat bed. Production specifications are the same as the press to which it's permanently attached. Synchronization is perfect. Only minor changes are required for its installation.

This unit is low in cost and requires no additional floor space as it is mounted on top of the Miehle units. Operates efficiently and economically with the Miehle.

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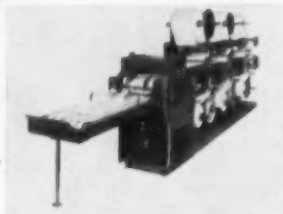


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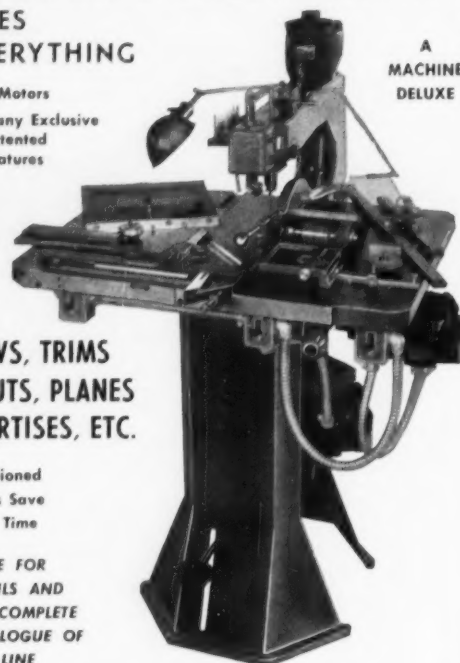
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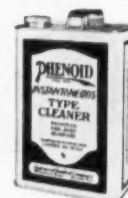
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Cleans type and cuts in a jiffy.

Even hard, encrusted process inks and quick-drying inks quickly yield to its powerful action.

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paper*



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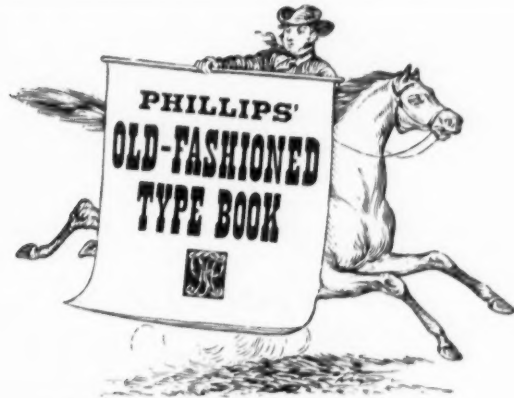
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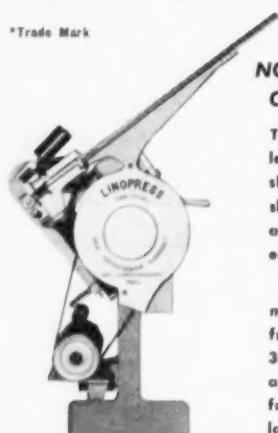
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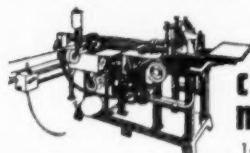
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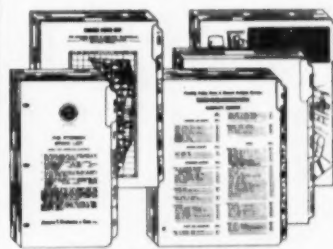


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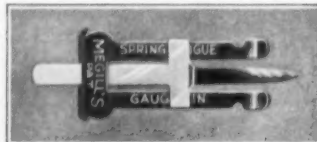
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An "Oscar" for KLEEN-STIK

If they gave awards for outstanding P.O.P. materials, guess who'd win? KLEEN-STIK, of course! This versatile pressure-sensitive adhesive always give a top performance — no matter how difficult the role. Look at these recent "hits" starring KLEEN-STIK:



A Furniture "First"

DOUGLAS FURNITURE CORP., Chicago, presents this first really effective point-of-sale piece for chair backs. Of sturdy cardboard, ingeniously cut and folded, it's held firmly by two strips of easy-to-apply KLEEN-STIK. Thousands have already been used by Douglas salesmen. Ad Director JACK THOMPSON points out the actual sample of "LAMEX" plastic material attached, so customers can feel the quality. Smart modern design and attractive pink-and-black printing by BERGER-AMOUR, Chicago, handled by BERNY SLEPAK.



"Take-One" Talker

Suppose you needed a P.O.P. piece to fit several types of display racks? Solution — use KLEEN-STIK! That's what THE FRITO COMPANY, Dallas, did — with the help of their agency, TRACEY-LOCKE CO., INC. Result — this eye-catching "Rack Talker", slotted to hold "Take-One" coupons. Two strips of moistureless KLEEN-STIK make it easy to peel-and-press onto any type of display. Account Exec NEWSOME GAY, Artiat BILL NEALE and Production Man FRANK SMITH did the creative work, with "bang-up" printing by PADGETT PRtg. & LITHO CO., Dallas.

Cast KLEEN-STIK in your customers' sales "show" for profitable extra jobs! Window streamers, shelf strips, die-cuts, labels, and other P.O.P. items made with this versatile performer get "rave notices". You can get the script for plenty of ideas by writing for your big free "Idea Kit" today!

KLEEN-STIK PRODUCTS, INC.

7300 West Wilson Avenue, Chicago 31, Ill.
Pioneers in Pressure Sensitives to the Trade

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Never Underestimate the
Power of the Pressroom!



"Ink colors brighter, ink
dries faster, no tinting
problems with 3M Plates,"
BRAND


says Lawrence Bacigalupi, Williams Litho-
graph Co., San Francisco

Obtaining the proper ink and water balance is a critical problem for many pressmen. But, not so with Lawrence Bacigalupi, San Francisco Pressman, who is sold on 3M Brand Photo Offset Plates. Lawrence says, "Once I found the proper ink and water balance, adjustments were easy with 3M Plates. Now," he says, "my ink colors are brighter, I have no trouble with tinting, and the ink dries faster." For perfect results, do as Lawrence Bacigalupi and hundreds of pressmen are doing . . . insist on 3M Brand grainless, non-oxidizing Photo Offset Plates.

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• DEPT. HJ-105C, ST. PAUL 6, MINN.

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• Pressman's Guide giving complete informa-
• tion on the use of 3M Plates.

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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ Printers are known to have a vocabulary that wouldn't stand the test in anybody's church. Here are some new words Edwin H. Stuart of Pittsburgh's well-known typographic service has suggested in his little magazine *Typo Graphic* which he distributes to customers and friends:

Guesstimate—This increasingly familiar word means an offhand valuation. Whence:

Testimate—A tentative valuation, mentioned in order to get the buyer's or seller's reaction.

Messtimate—A thoroughly erroneous valuation.

Jestimate—Buyer's opinion of a seller's *Testimate*.

Bestimate—The most accurate valuation, or that which is finally agreed upon.

★ THE INLAND PRINTER proudly shows its circulation colors, the ABC symbol, this month—at the bottom of page 3 along with two other important insignia. The ABC symbol we have the right to display means protection to our advertisers and increased service to our readers.

The Audit Bureau of Circulations is a cooperative, non-profit association of 3,670 buyers and sellers of publication advertising. The Bureau defines, audits and reports net paid circulation for its members.

And, because THE INLAND PRINTER is a member of ABC, we give our advertisers a full measure of circulation value when they invest advertising funds with us.

The income we receive from these advertisers helps us to build features and articles that win the friendship and interest of readers of THE INLAND PRINTER.

Each year, an impartial, accurate ABC Report tells us and our advertisers how THE INLAND PRINTER has earned the cash ballots—paid subscriptions and renewals—that show editorial leadership and alertness.

We are proud to report that THE INLAND PRINTER is the *only* publication in printing and the allied industries which has consistently won increasing numbers of subscribers during the last five and a half years—our era of greatest growth in modern times.

Today, for every 10 printers who buy *any* other single magazine, 15 subscribe to THE INLAND PRINTER.

Such a performance reflects the kind of an editorial job we are doing for you *every month*, the kind of service we are rendering our advertisers year in and year out. One isn't possible without the other.

★ It's an old one but Forbes magazine dragged it out again the other day. Just on the chance that there may be some who haven't heard it, we'll let Forbes tell it again:

Once upon a time there was a printer in Texas who finally gave way to the impulse. A doctor asked him to quote on 250 letterheads, in a variety of color combinations,

and would he keep the type set up so the doc could re-order on a moment's notice? The printer put a new ribbon in his typewriter and banged out this reply:

"Dear Doctor: I am in the market for bids for an operation for appendicitis—one-, two- or five-inch incision—with or without a nurse. If appendix proves to be sound, please give quotation to include putting same back and cancelling order. If removed, successful bidder is expected to hold incision open for sixty days, as I expect to be in the market for an operation for gallstones at that time and want to save the cost of recutting."

★ Here's one that the New Jersey Governor Meyner pulled at the Constitution Day dinner in New York City:

"Teacher asked a boy to write a summary of Ben Franklin's career. Here's what she got. Born on Milk Street, Boston, at an early age. Went to work in his brother's printing shop. They couldn't get along together. So Franklin ran away to New York. Couldn't find a job there. Went to Philadelphia. Started his own printing business. Met a nice girl. Married her and discovered electricity."

Oh, well, maybe we should have held this one for January. Or thrown it in the wastebasket.

★ There's a new incentive for junior, senior and vocational high school graphic arts students to do work rating recognition for its outstanding merit. At its July conference, the International Graphic Arts Education Association authorized a medal to be awarded each year to top-ranking graduate students.

The medal plan was developed by Robert Cynar, supervisor of industrial arts for New York City's Board of Education; he's also chairman of IGAEA's Students Awards Committee.

Graphic arts teachers will get the medals from IGAEA headquarters in Washington or from their local printing trade association. Teachers will select graduating class students who have done outstanding graphic arts work, and the medals will be presented by local printers during school awards assemblies or commencement exercises.

★ Only last week we found out how much printing is supposed to cost. We saw an advertisement in a national magazine which said: "Send this certificate with 50¢ in coin and four personal size Ivory soap wrappers and receive a box of personalized stationery." We don't know any printers who can compete with this one because they probably wouldn't know what to do with the soap wrappers. In fact, we've been wondering what the soap company does with them. Probably grinds them up to make paper for the stationery.



MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



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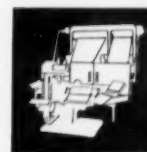
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